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Guitar one

GUITAR ONE TABS

LOS LONELY BOYS
More Than Love

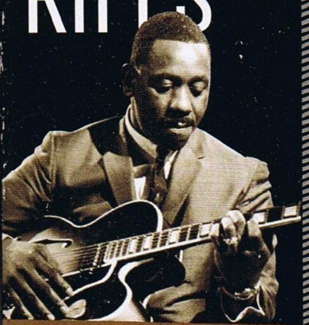
KEITH URBAN
Days Go By

CREAM
Sunshine of Your Love

WHITESNAKE
Here I Go Again

CINDERELLA
Don't Know What You Got (Till It's Gone)

TOP 10 JAZZ GUITAR RIFFS



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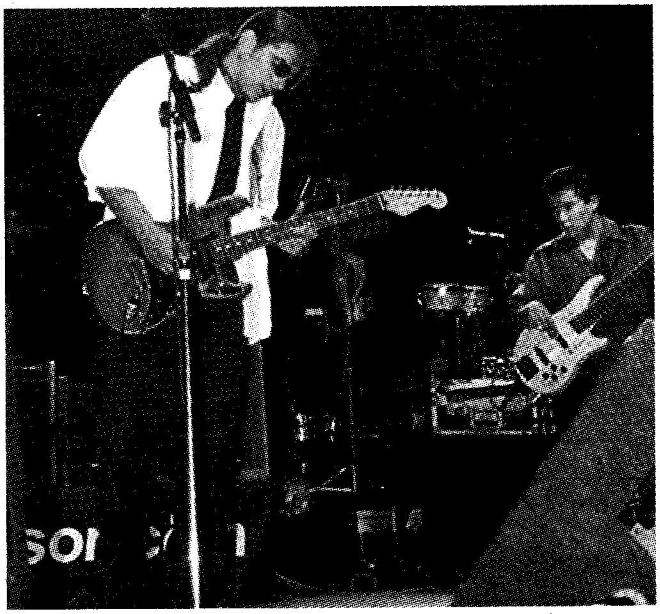
"More Than Love" Los Lonely Boys



By Jordan Baker

After turning heads with "Heaven," Los Lonely Boys have now released a follow-up single that also screams "hit!" "More Than Love" will almost certainly become the first dance of choice for millions of future betrothed couples who just months ago shuffled romantically to its strains at their junior and senior proms. If you have any intention of actually making a living by playing the guitar, you'll probably work in some wedding and "society" bands, in which you're likely to hear requests for "More Than Love" for years to come. Here's how to turn a simple, heartfelt ballad into a working guitarist's moneymaker.

ONE FOR THE LOVERS

"More than Love" is played at a medium-slow tempo, with a feel directly linked to countless R&B ballads from the '50s and early '60s. (Any guitarist worth his union card will already know a few tunes in this style, such as "Blue Moon," "Silhouettes," and "That Boy.) Note that while the song is played in E major (tuned down 1/2 step, sounding in concert E♭), nary an open string occurs. Consider this a blessing. It is far easier to transpose a song into a new key when no open strings are present. Concert E♭—meaning that the song sounds as if it's in E♭ no matter what your guitar is tuned to—is a favorite key among wedding and society bands, so begin by playing the intro as written in **Fig. 1**.

Fig. 1 paraphrases the intro and employs an interesting survival strategy for playing such gigs. By deleting or adding high notes, we have not only emphasized the signature introductory piano melody of "More Than Love" but also fleshed out the chords, in order to bring out the bass. Why is this helpful? You may be on a gig with a substitute keyboard player who does not know the tune, or your regular keyboardist might still be at the bar, or your bass player might be on a break, or the stage might be so big that half the players can't even *hear* the keyboards. You get the picture, though—you've got to be able to cover the whole song, not just your part.

ALBUM
Los Lonely Boys
(Epic)

PLAY THE GIG, NOT JUST THE SONG

A common approach to playing a first dance (or any slow dance that might be a special request) is to vamp on the intro while the bandleader does his spiel ("Ladies and gentlemen, please direct your attention to the dance floor, where the lovely bride and groom ..."). Be ready to play Fig. 1 as many times as necessary to cover the spoken introduction.

Once Fig. 1 falls comfortably under your fingers, try moving the entire song to different keys. You could expect a female vocalist to raise it up as much as a 4th, to A♭ major, so try playing it way up the neck, starting with the bass line in 8th position. A deeper baritone vocalist will drop it down to D or D♭—which you have room for—or even to C, which would require rearranging for open strings.

Revisiting our earlier topic of absent or clueless musicians, **Fig. 2** is another keeper for gigging musicians. This is the piano figure that leads into the chorus. Again, since you never know when your agency might book Zippy the Chimp on keys, a figure like this makes the arrangement come alive regardless. Don't rely on the other guy to cover the line. On the other hand, be prepared to duck and cover your own butt. The guitar solo, for example, is a simple affair, but don't follow the temptation to slam your amp into Stevie Ray Vaughan territory and "elaborate" on it. Instead, play it soft and sweet, and be prepared to repeat it a few times as the bandleader invites everyone onto the dance floor. Remember, do your homework, nail the tune, keep the gig, and pay your rent without resorting to flipping burgers.

Fig. 1

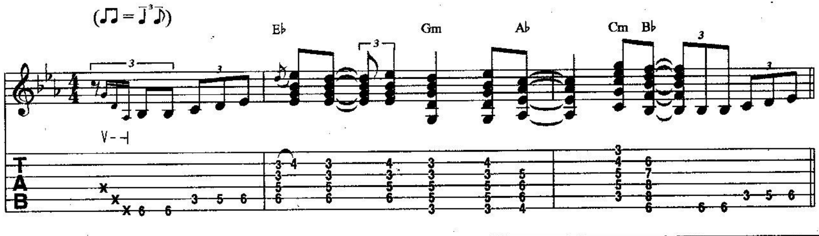
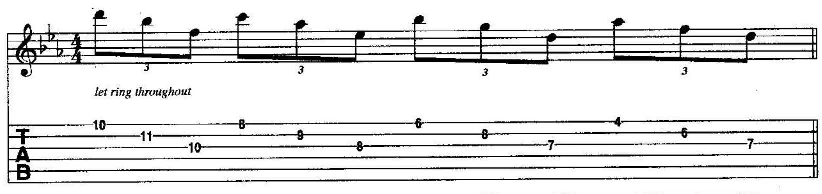
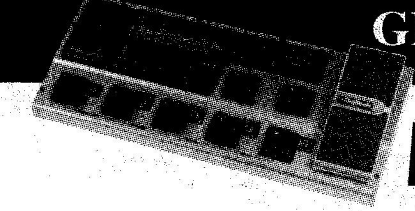


Fig. 2



TONE ZONE
GUITAR 1: Solidbody
PICKUP/POSITION: Single-Coil/Neck
GAIN: 3
EQ: Bass/Mid/Treble: 7/5/6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MORE THAN LOVE

As Recorded by Los Lonely Boys

(From the Epic Recording LOS LONELY BOYS)

Transcribed by Adam Perlmutter

Words and Music by Henry Garza,
Joey Garza and Ringo Garza

Lyrics

Verse 1
We were in love before,
But now it's so much more.
'Cause when I kiss your lips I can't explain
What I feel in my heart for you.

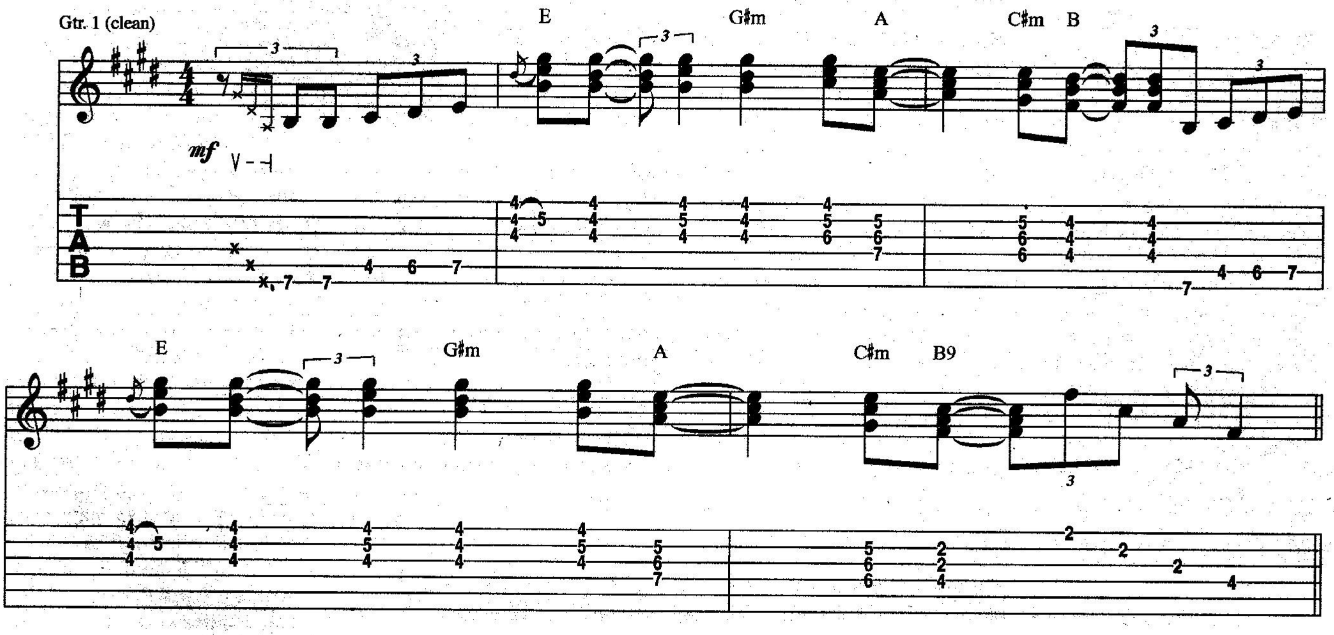
Verses 2 & 3
I don't know what I'd do,
Baby, if I lost you.
'Cause I've been without you and I know how it feels,
And I can't be alone anymore.

Chorus
I know it's more than love.
Baby, I can feel it
When I'm close to you.
I know it's more than love. Baby, do you?

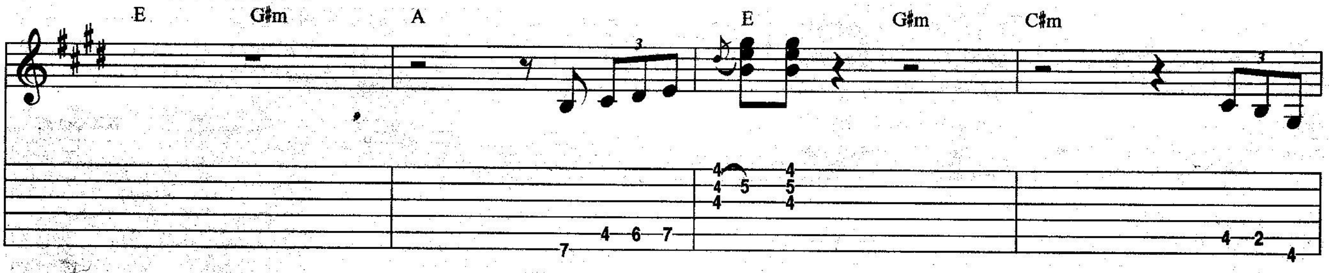
Bridge
Maybe my words don't explain
Why I'm feeling this way.

Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb

Intro
Moderately ♩ = 78



0:14 **Verse 1**



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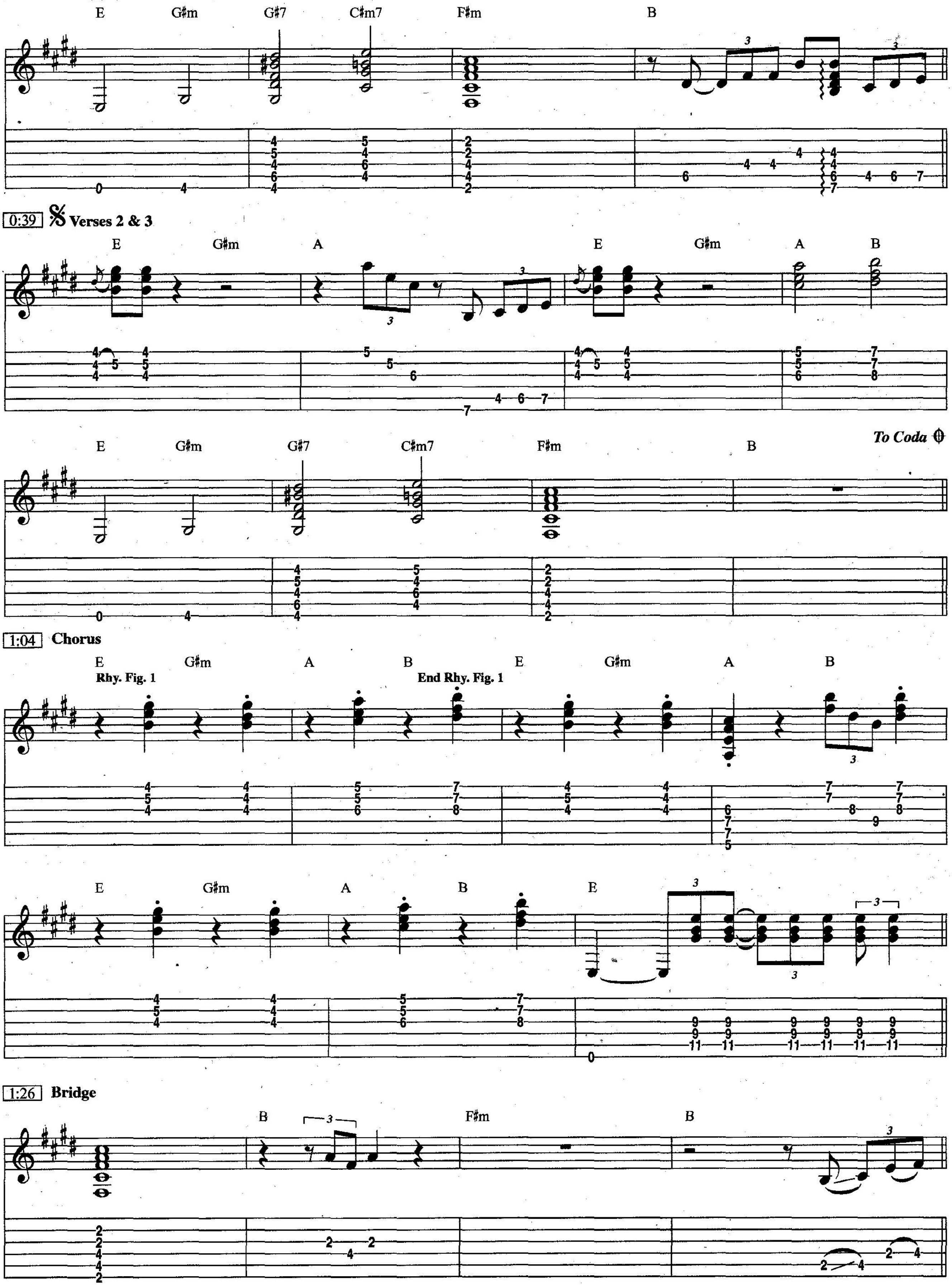
More Than Love



More Than Love

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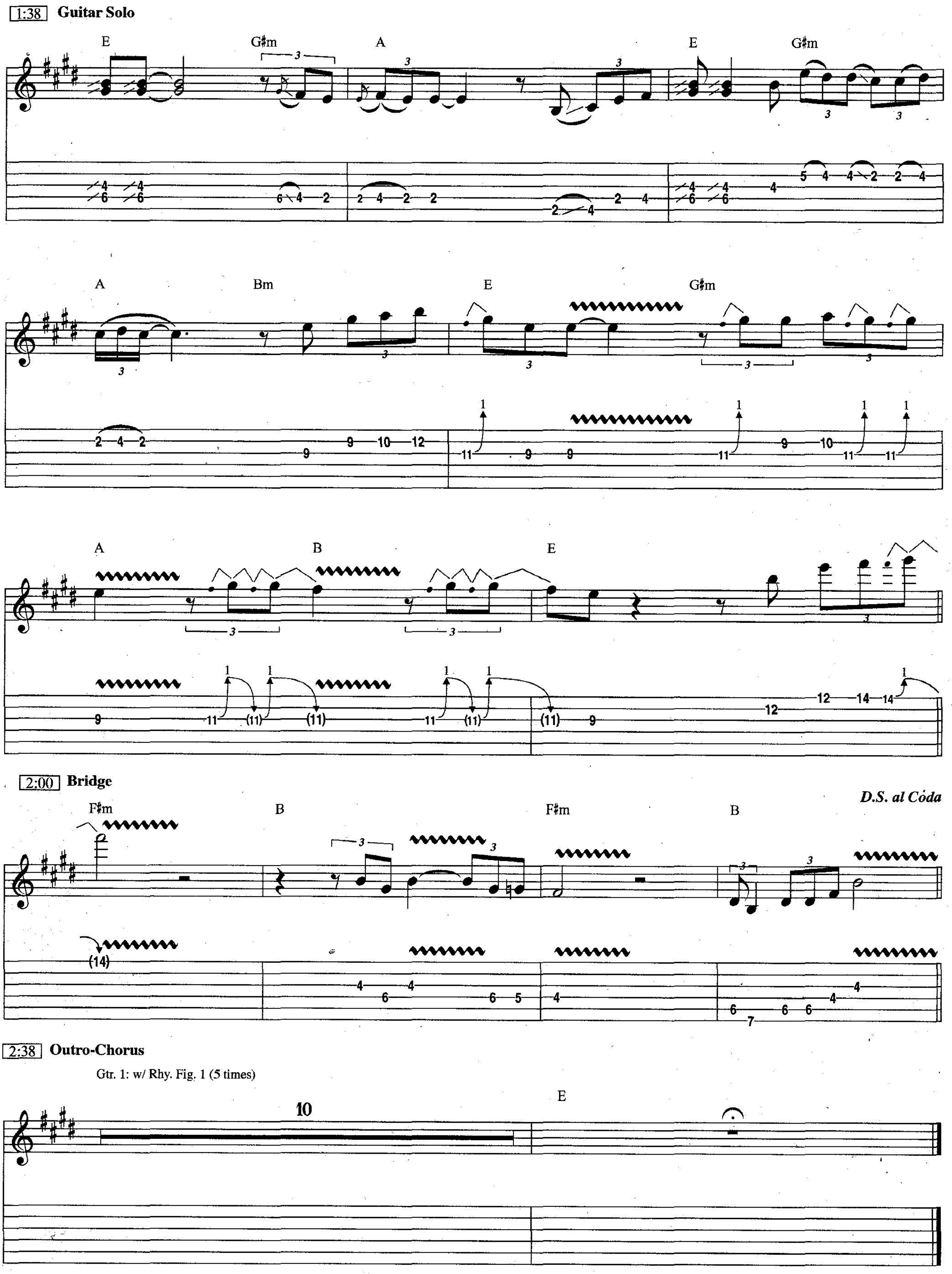
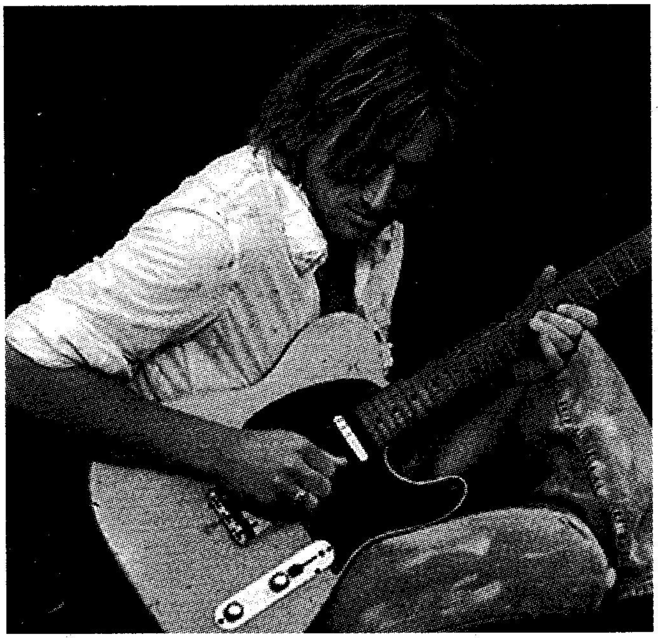


"Days Go By" Keith Urban



By Jordan Baker

Things keep getting better for New Zealand–born Keith Urban, who found success in the late '90s after finally making the move from Australia to Nashville. Songwriting collaborations with popular country artists and the formation of a three-piece band, the Ranch, helped pave the way to his current solo career. With numerous hits under his belt after two albums, *Keith Urban* and *Golden Road*, Urban continues to roll with his first U.S. headlining tour and a new release, *Be Here*, featuring the rocking single "Days Go By."

THE INTRO

After the mellow introduction of the song's main theme in the opening four bars, the acoustic begins a more solid, uptempo version of this figure when the drums kick in. **Fig. 1** shows the chord shapes you need to know before adding the song's arpeggios and hammer-on/pull-off combinations. The fingering for the G5 chord will leave your 1st and 4th fingers free to fret the melodies within the chords, on the 2nd and 4th frets (relative to the capo). You may have trouble articulating the 16th-note triplet in the third and seventh bars of the song; try repeating **Fig. 2** at gradually increasing tempos to get comfortable with the quick fretting and releasing action required of that often overlooked 4th finger.

ALBUM
Be Here
(Capitol)

In the 9th bar of the song, a pair of electric guitars enter, Gtr. 2 playing a twangy single-note version of the theme while Gtr. 3 fills in the lower end of the spectrum with its drop-D chord voicings.

THE VERSE

Here, the overdriven guitars drop out for a bit, and the focus shifts to Urban's vocal melodies. The acoustic keeps some quiet chordal work going in the background, while Gtr. 4 enters with a clean-toned, dyad-based figure moving between F♯ and E over a D note. To give the right punch to this part, accent the dyads on the downbeats, so that the single D notes go almost unnoticed.

THE CHORUS

While Gtr. 2 doubles the mandolin melody, Gtrs. 1 and 3 combine forces to create the chorus' D5–Gadd9–D5–Gadd9–D5–Em11–D/F♯–Gadd9 chord progression. As for the Em11 chord, neither guitar plays the full voicing, but a meshing of the notes played by Gtr. 1 (E–B–D–A) and Gtr. 3 (E–G–D) yields the combined voicing of E–G–B–D–A, which is an Em11 (omitting the optional 9th [F♯]). To develop an ear for creating such arrangements, first try playing each part on its own, and then listen to the way they jell in the song.

COUNTRY-STYLE LEAD

Although the song lacks a guitar solo, Gtr. 3 keeps things interesting with a few fills in the second verse, chorus, and interlude. Bends are always more difficult near the nut, so for something like the verse's pedal steel–like bend at the 2nd fret, try placing two fingers on the 3rd string; apply enough force to bend the A note all the way to B [**Fig. 3**]. Since the 2nd-string D rings out at the same time, you'll need to bend the 3rd string toward the ceiling to avoid bumping either the 2nd string or the finger with which you're fretting it.

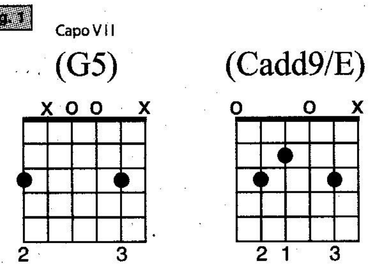
CAPO CAPABLE?

The presence of a capoed acoustic, along with electric guitars tuned to drop D, makes for a few different approaches to performing this tune. If you're doing a solo arrangement, you may find the capo to be the best solution, as it makes the important main theme and fuller G major–based chord voicings playable throughout. In a full band, drop D will allow you to cover any of the electric parts. (This tuning may also fit better in the mix.) Of course, having two or more guitarists—one taking the capoed role and the other(s) drop D—will make it easier to match what's on record.

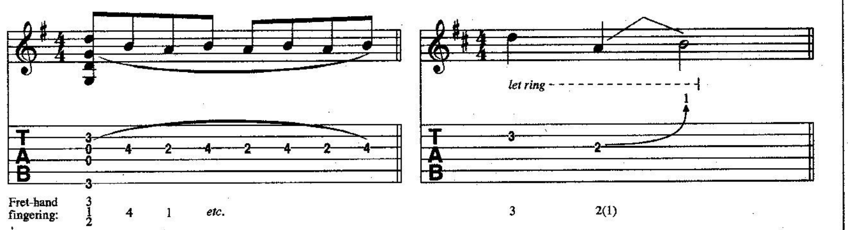
TONE ZONE

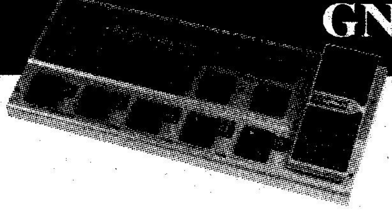
GUITARS 2 & 3: Solidbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 6
EQ: Bass/Mid/Treble: 4/7/6
GUITAR 4: Solidbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 4
EQ: Bass/Mid/Treble: 6/6/7

Fig. 1



Figs. 2–3





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DAYS GO BY

As Recorded by Keith Urban

(From the Capitol Recording BE HERE)

Transcribed by Adam Perlmutter

Words and Music by Monty Powell and Keith Urban

Lyrics

Verse 1
I'm changin' lanes and talkin' on the phone,
Drivin' way too fast.
And the interstate's jammed with gunners like me,
Afraid of comin' in last.
But somewhere in the race we run,
We're coming undone.

Chorus 1, 2 & 4
And days go by,
I can feel 'em flyin'
Like a hand out the window in the wind.
The cars go by,
Yeah, it's all we've been given,
So you better start livin' right now,
'Cause days go by.

Verse 2
Out on the roof just the other night,
I watched the world flash by.
Headlights, taillights,
Running through a river of neon signs.
But somewhere in the rush I felt,
We're losing ourselves.

Interlude
We think about tomorrow, then it slips away.
Oh, yes, it does.
We talk about forever but we've only got today.

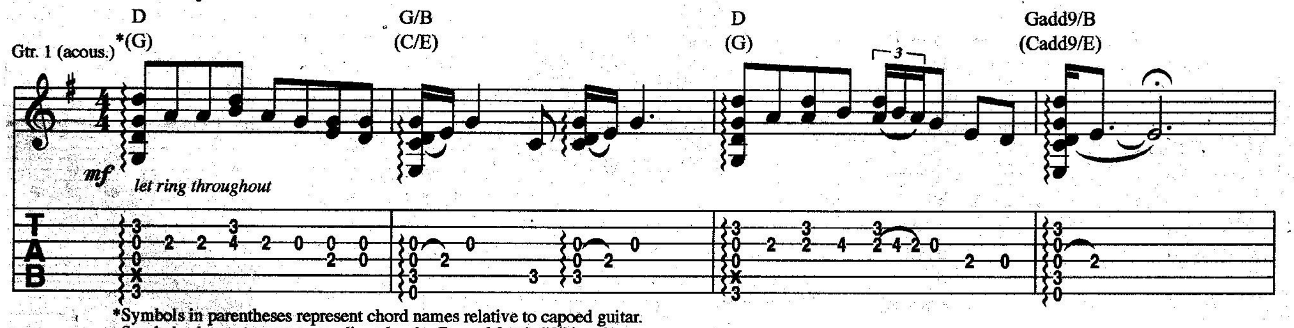
Chorus 3
And the days go by,
I can feel 'em flyin'
Like a hand out the window as the cars go by.
Yeah, it's all we've been given,
So you better start livin',
You better start livin',
Better start livin' right now!

Outro
So take 'em by the hand,
They're yours and mine.
Take 'em by the hand,
And live your life.
Take 'em by the hand,
Don't let 'em all fly by.
Come on, come on now.
Don't you know the days go by.

Gtr. 1: Capo VII
Gtrs. 2–4: Drop D tuning:
(low to high) D–A–D–G–B–E

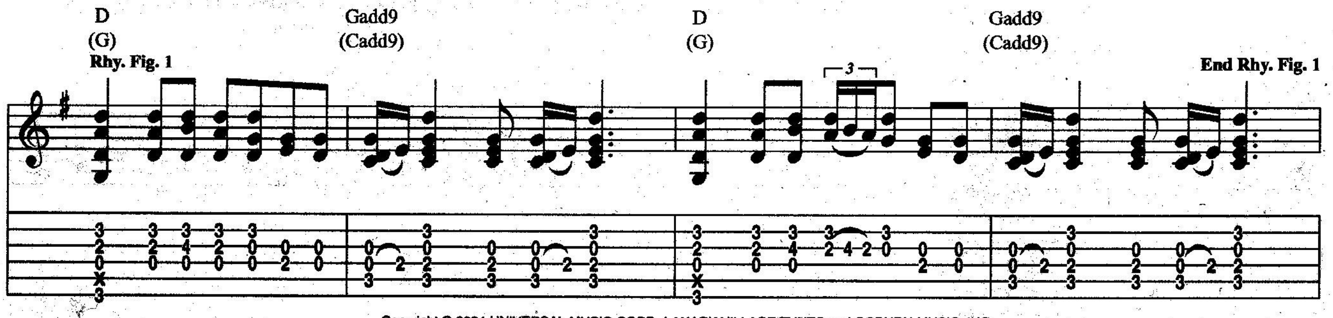
Intro

Moderately ♩ = 100



*Symbols in parentheses represent chord names relative to capoed guitar. Symbols above represent sounding chords. Capoed fret is "0" in tab.

Faster ♩ = 130



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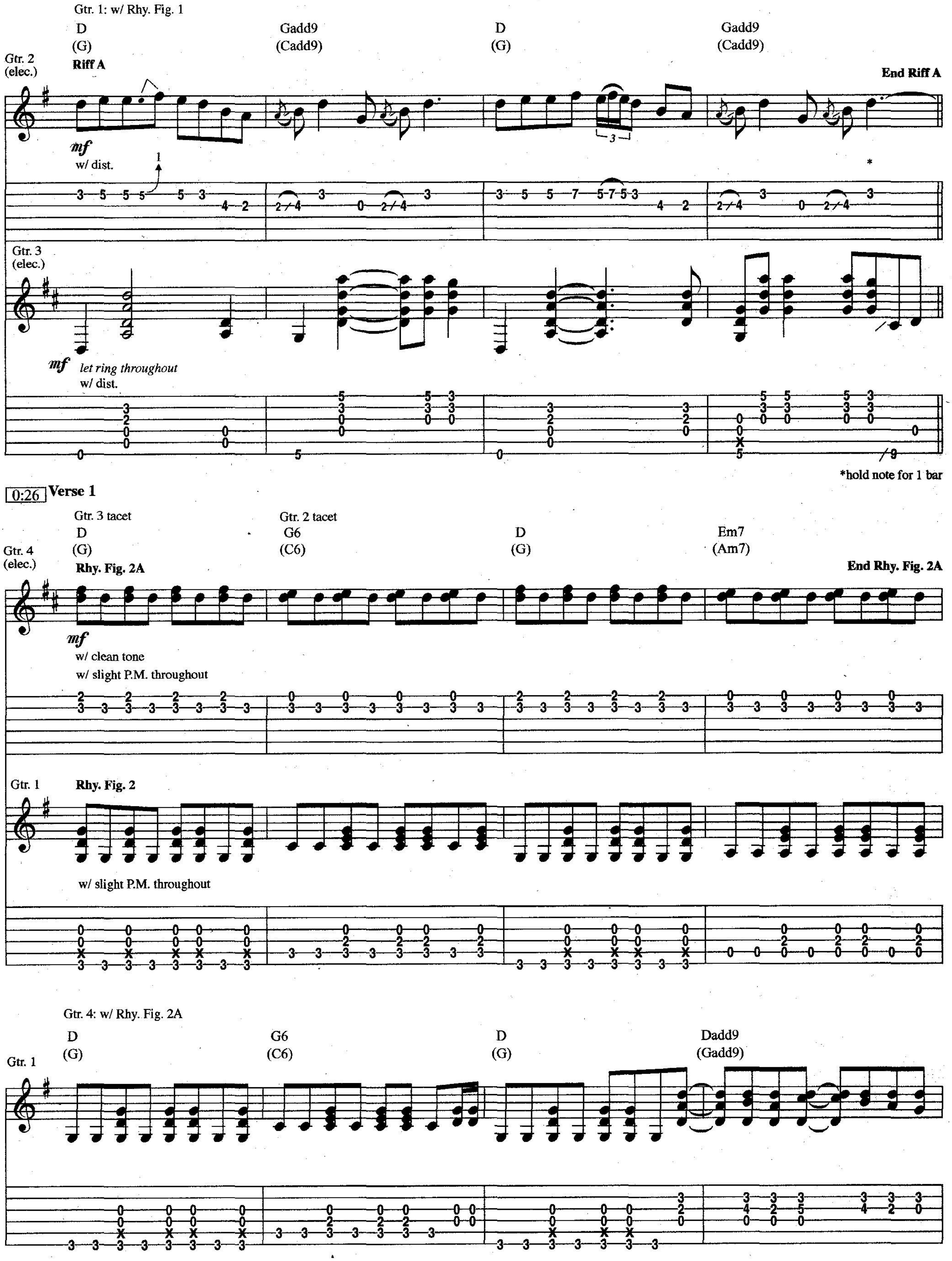

Days Go By

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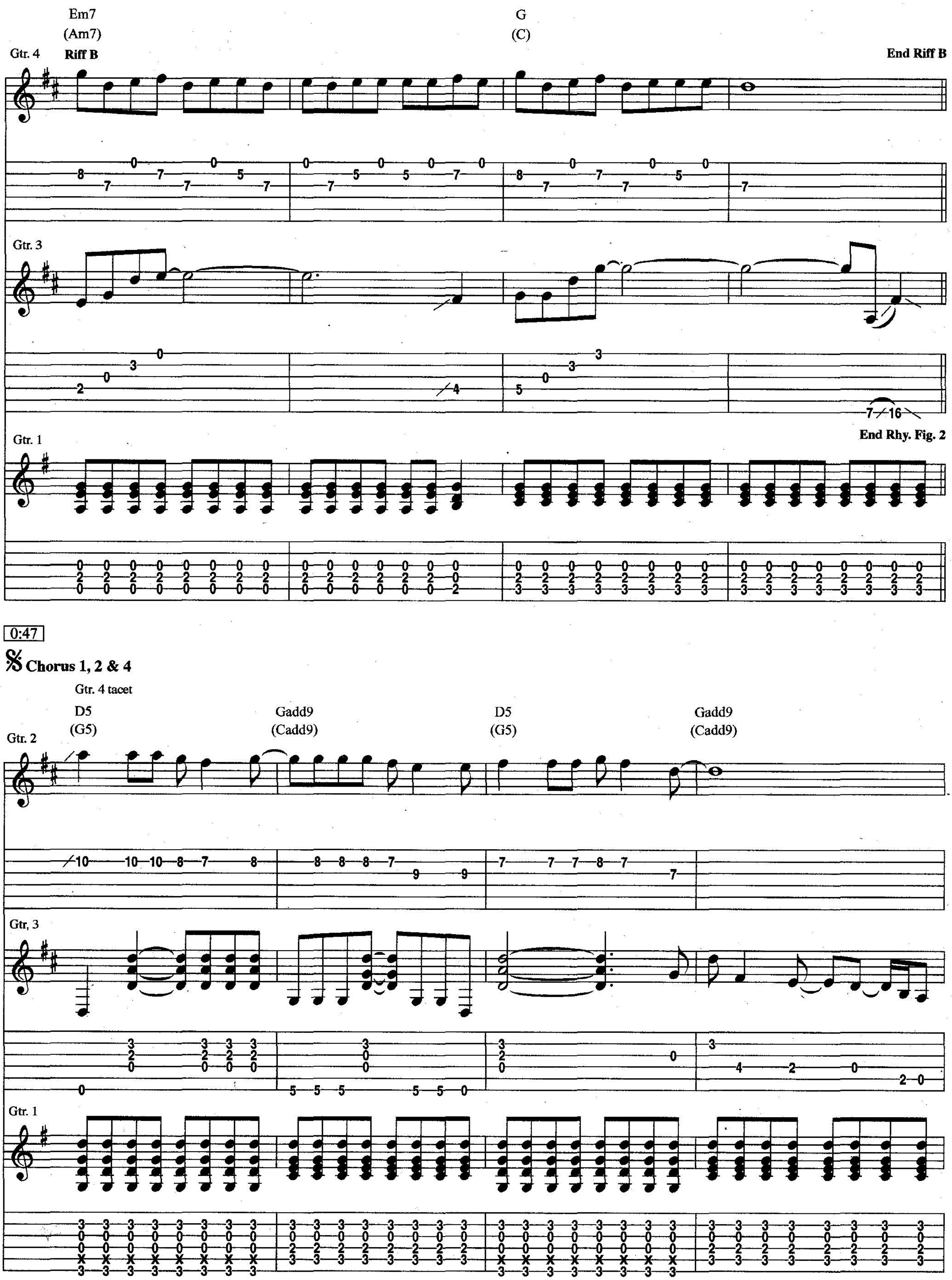

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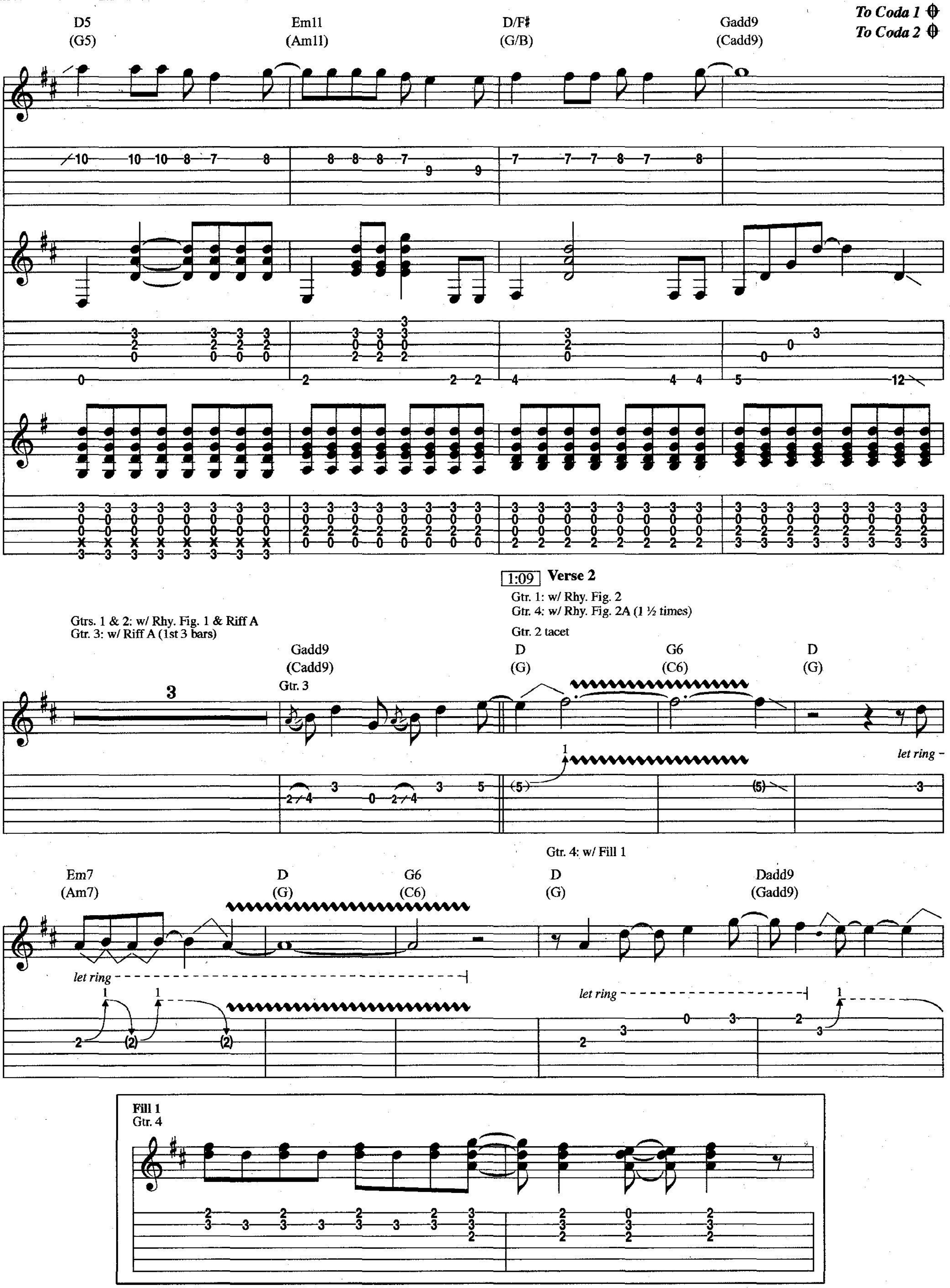

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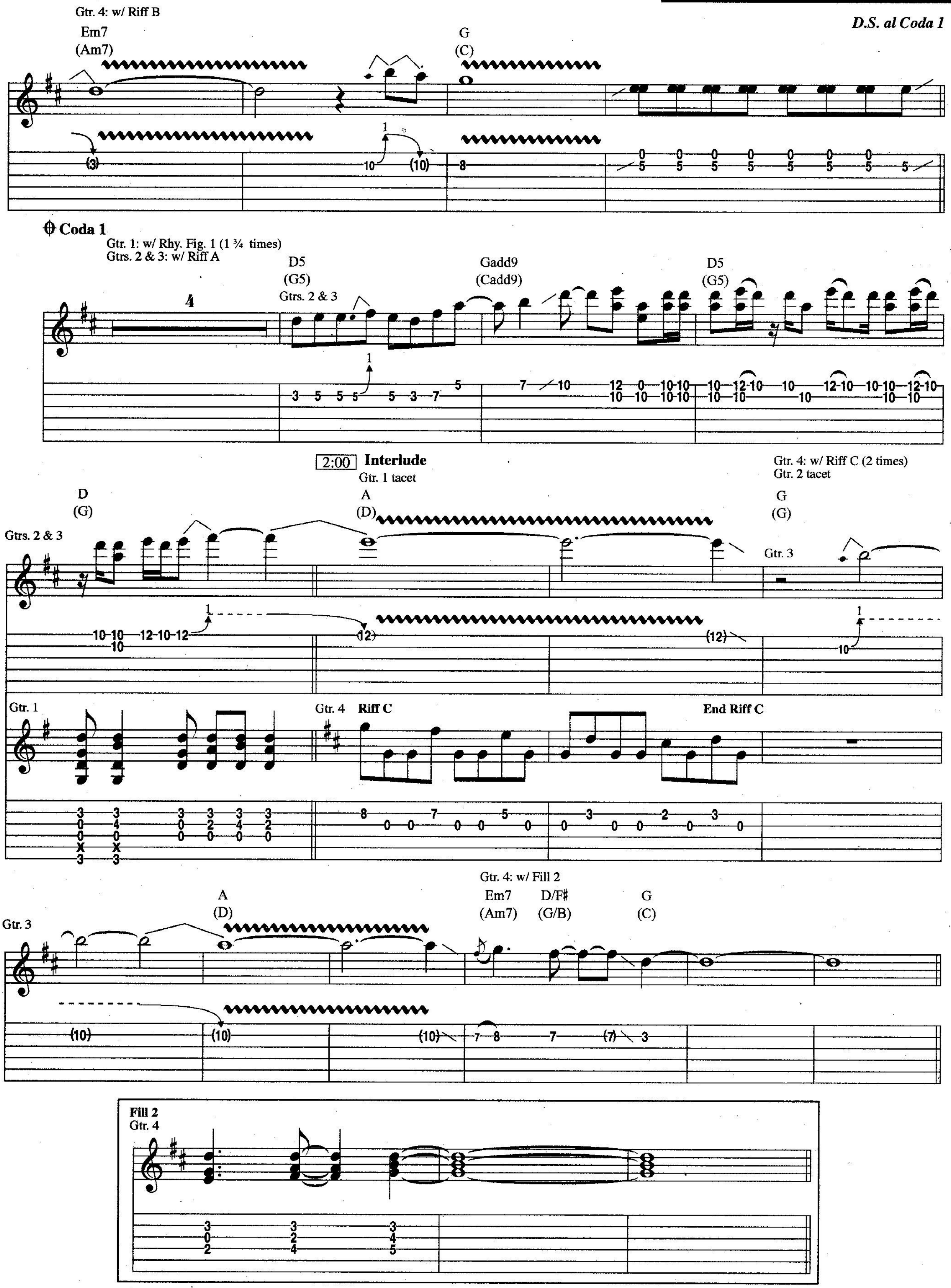

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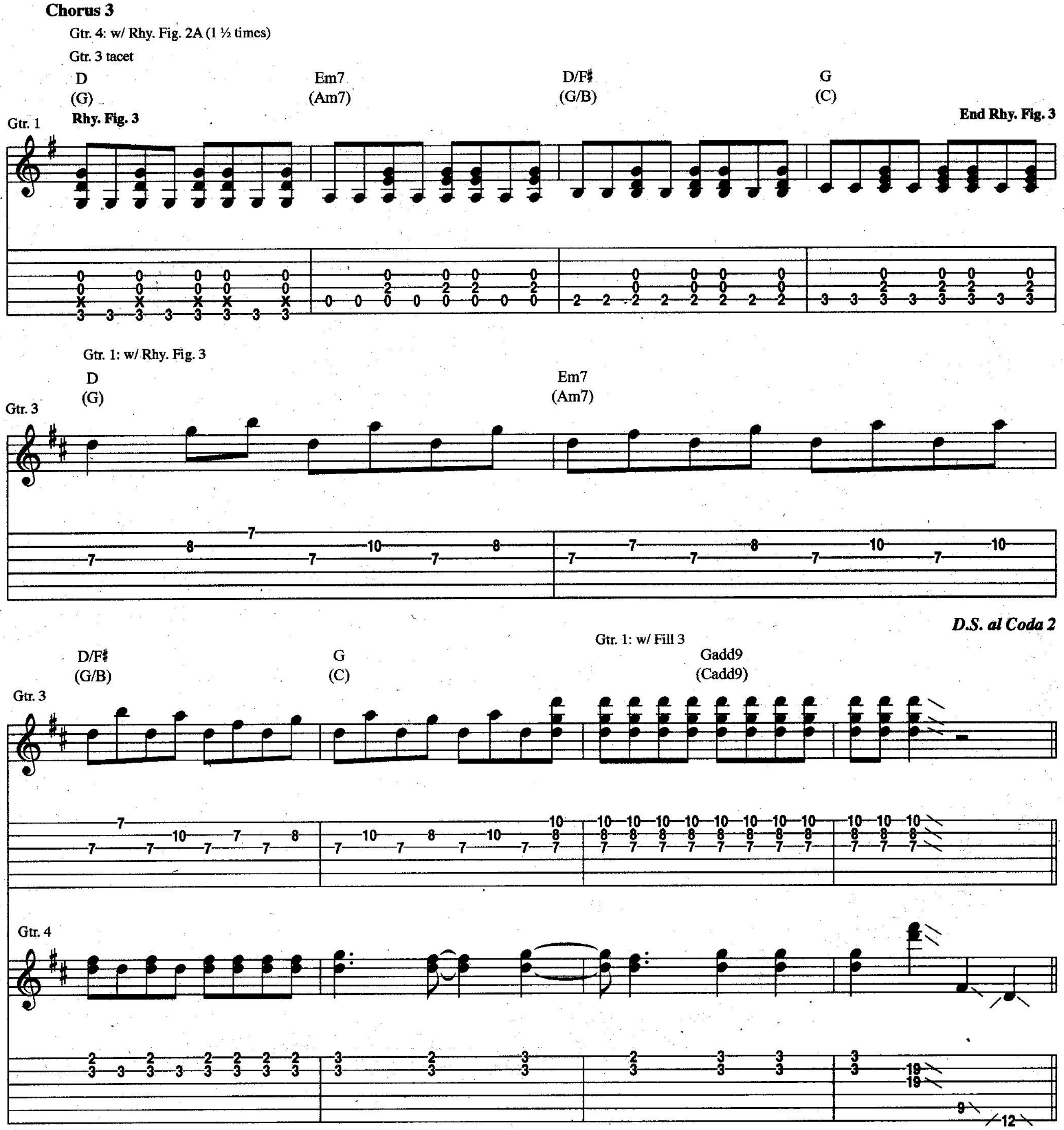

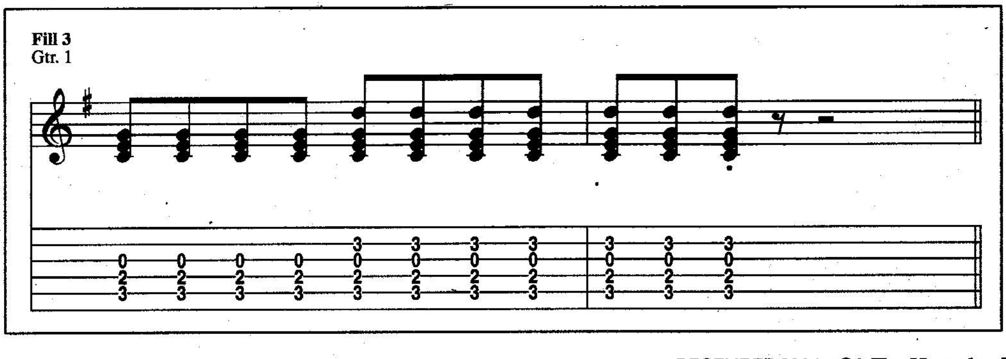

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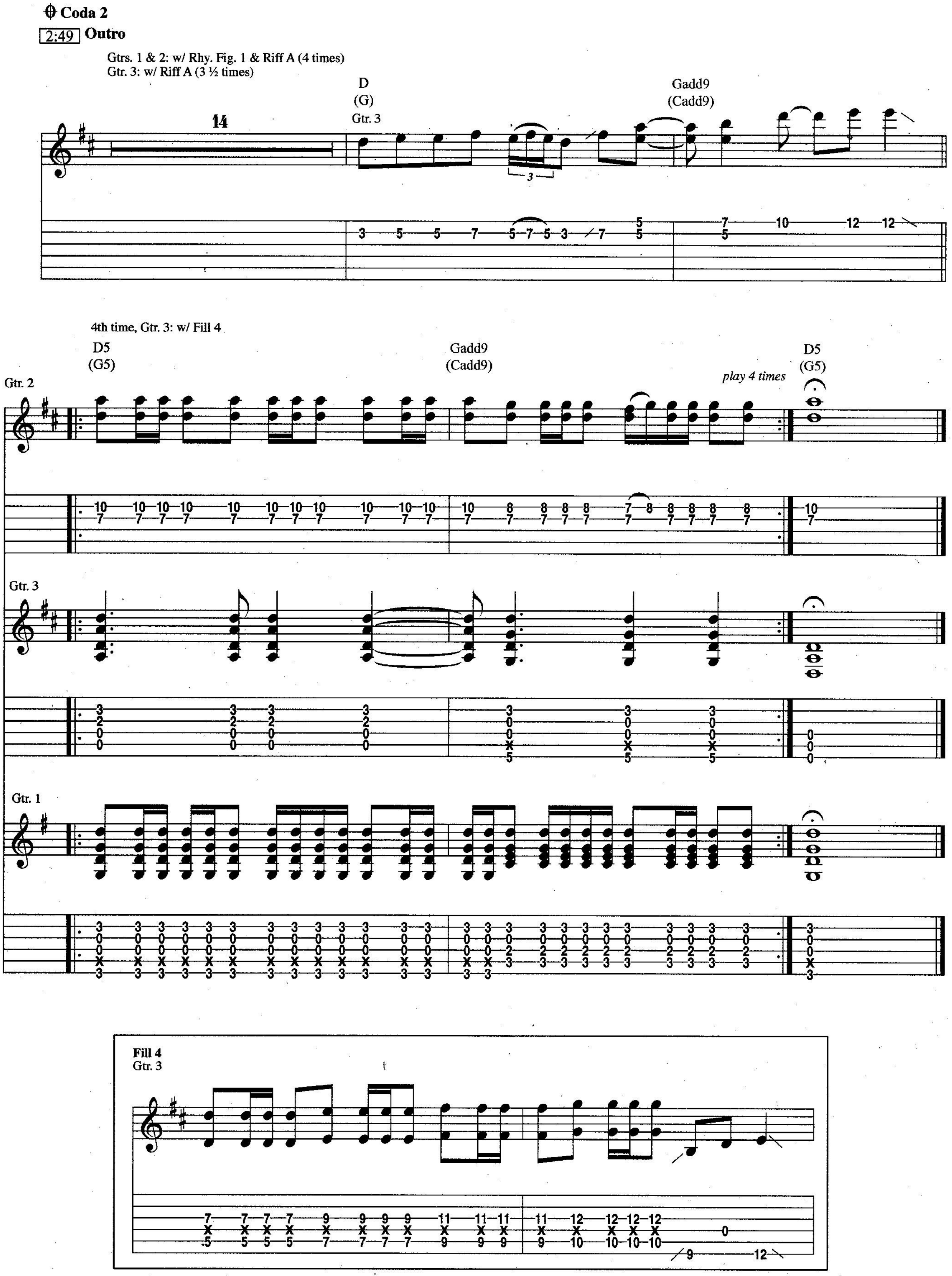


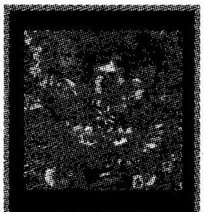
"Sunshine of Your Love" Cream

By Lorne Behrman

In 1966, guitarist Eric Clapton, bassist Jack Bruce, and drummer Ginger Baker formed an exploratory trio called Cream. With an adventurous spirit and a dash of arrogance, the trio liberated itself from shackling fundamentals like rhythm/lead instrument distinctions, functioning instead as a malleable improvising unit. A proto–jam band with a discriminating compositional sense, it's no surprise that almost 40 years later Cream lives on in tracks like "Sunshine of Your Love," that are not only classic-rock radio fixtures but also woodshed standards for a new generation of aspiring blues-rockers.

THE INTRO/VERSE RIFF

Clapton opens the tune with a single-note distillation of the "Sunshine" riff. By looking at this abbreviated version, you can glean the riff's compositional origins. Lay the notes out in an ascending, linear fashion, and you get the D blues scale (D–F–G–A♭–A–C [**Fig. 1**]). If this scale is new to you, 'shed the hell out of it, as it's essential to that '60s blues-rock sound. Once you have command of the scale, try playing the riff, locking in with the metronome's tick. And when you've mastered that, move onto the beefy variation that Clapton favors for the verses. There, he develops the intro's motif, fattening the line's melodic contour with hip dyads and hefty barre chords. He sticks to this basic riff structure for the remainder of the song. Use D7 and C7 grips—both of which can be formed with the shape in **Fig. 2A**—for the single notes in the first two beats. In the verse riff's second measure, note that the melody (except for that first G note) is placed up an octave. Also, dig how Clapton transforms the D on the "and" of beat 2 into a funky 4th—adding that G above the D makes for a pungent, bluesy dyad. Here, bar your 3rd finger over the D and G strings, and use your 1st finger for a touch of vibrato on beat 3's bluesy F note.



ALBUM
Disraeli Gears
(Polydor)

Later in the verse, Clapton moves the riff up a 4th, to G, and then back down; the I–IV (D–G) move has "blues changes" written all over it. For the G and F chords, use the shape shown in **Fig. 2B**. Clapton seals the deal by adding the V chord (A) during the chorus. The lesson here is that if you're stuck with a riff that needs developing, put it through the blues changes. Move the riff up a 4th so that you get the IV feel and use the V chord as a jumping-off point for the chorus. You'll find a lot of your favorite classic-rock tunes have this structure. Led Zeppelin's "Rock and Roll" is a memorable example.

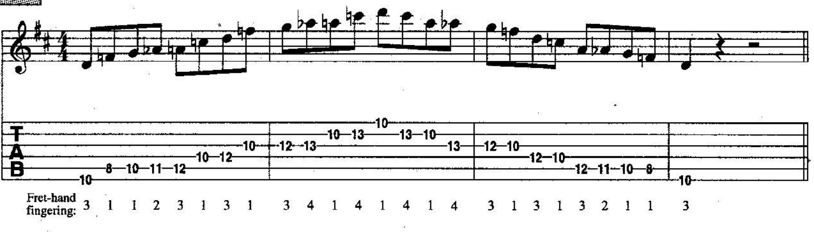
THE SOLO

They say first impressions are lasting impressions, and Clapton's "Blue Moon" quote in the opening four bars is definitely an attention grabber—and a hip way make to make an entrance. Plus, if you hook the listener with a familiar melody, they'll definitely stay tuned for your next few licks!

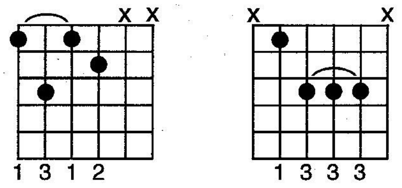
Clapton sustains interest by following up his playful entrance with lyrical bends and an emotive vibrato. He then toys with the solo's tonality, bending up to the major 3rd (F♯) and minor 3rd (F) from the 3rd string's 9th-fret E. Much of the blues' yearning feeling comes from this sort of happy/sad ambiguity. Clapton eventually settles into the D blues box—bar 19 of the solo boasts an essential Albert King–flavored blues lick. Clapton then continues with a pattern of hammered-on dyads straight out of the Jimi Hendrix and Curtis Mayfield soul-blues book. Overall, this is an elegantly simple solo, with lots of space and a relaxed, medium tempo. The true work for you lies not in mastering the notes Clapton plays but, rather, in sweating his deft phrasing. Pay close attention to wide vibrato and precisely intonated bends.

TONE ZONE
GUITARS 1 & 2: Solidbody
PICKUP/POSITION: Humbucker/Neck (roll off your guitar's tone control)
GAIN: 8
EQ: Bass/Mid/Treble: 7/6/5

Fig. 1



Figs. 2A–B



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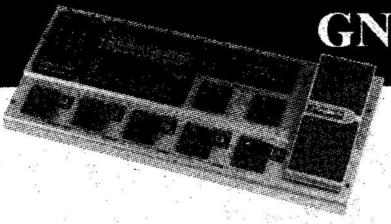

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SUNSHINE OF YOUR LOVE

As Recorded by Cream

(From the Polydor Recording DISRAELI GEARS)

TRACK 84 ON THE CD

Words and Music by Eric Clapton, Jack Bruce and Peter Brown

Lyrics

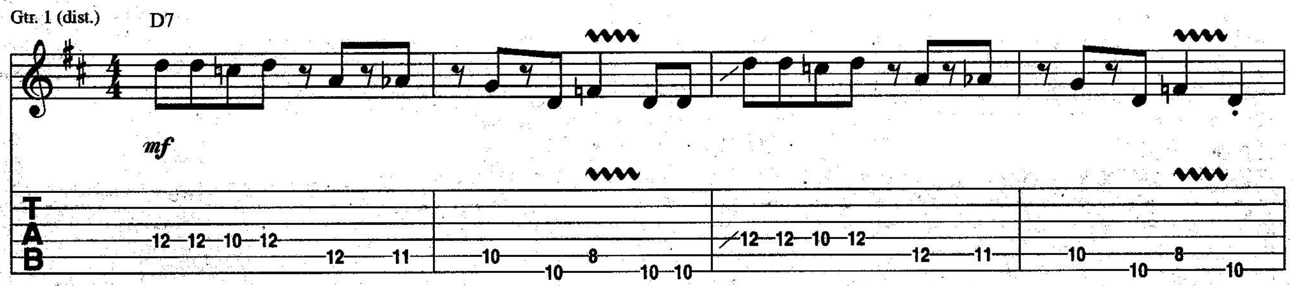
Verse 1
It's getting near dawn,
When lights close their tired eyes.
I'll soon be with you my love,
To give you my dawn surprise.
I'll be with you darling soon,
I'll be with you when the stars start falling.

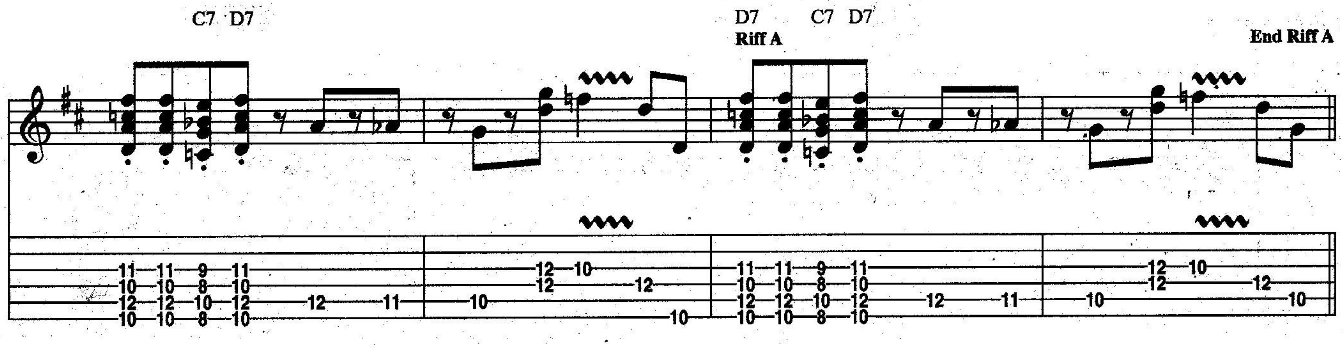
Chorus
I've been waiting so long
To be where I'm going.
In the sunshine of your love.

Verses 2 & 3
I'm with you my love,
The light's shining through on you.
Yes, I'm with you my love,
It's the morning and just we two.
I'll stay with you darling now,
I'll stay with you till my seas are dried up.

Intro

Moderate Rock ♩ = 114





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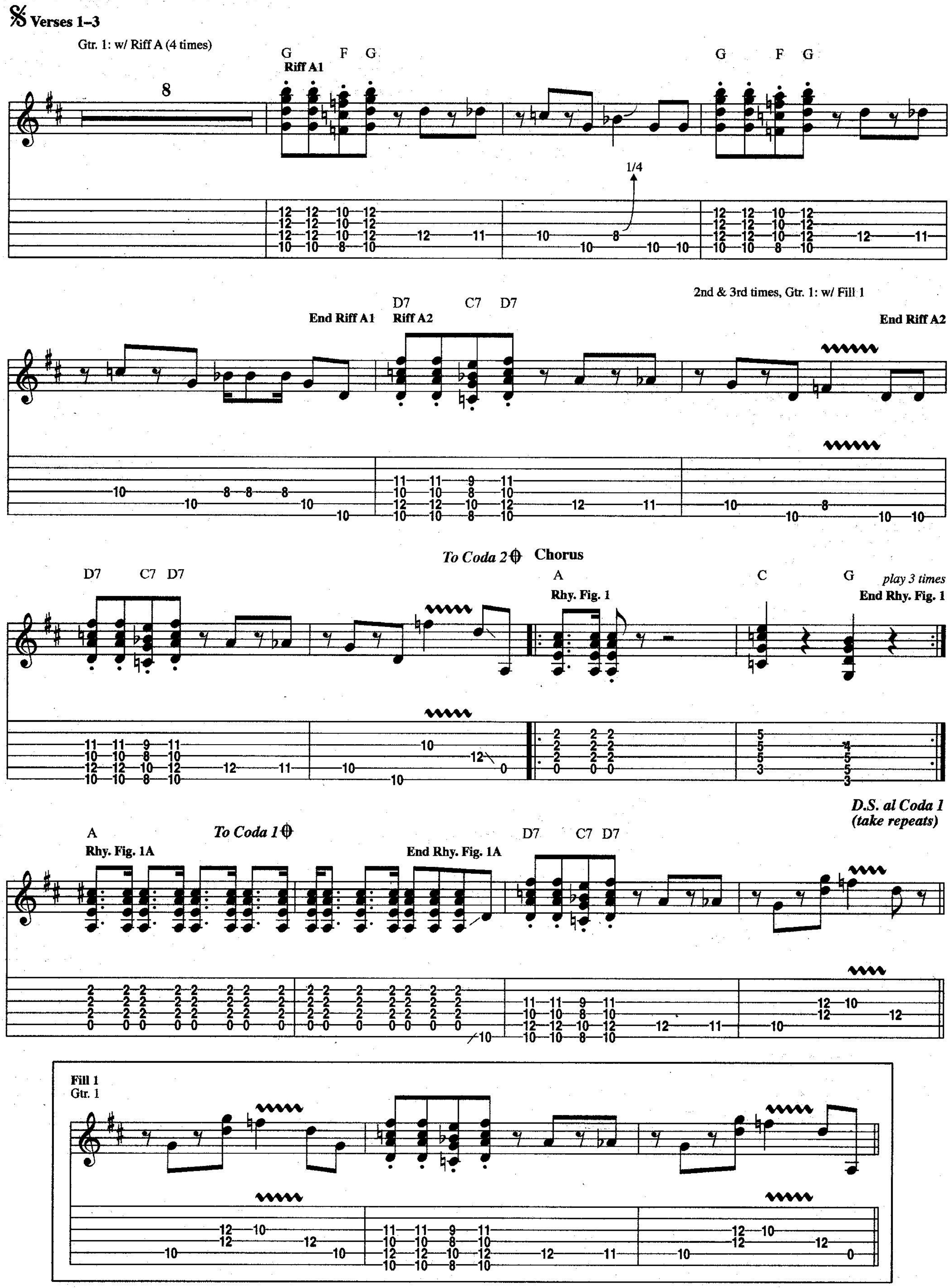
Sunshine of Your Love



Sunshine of Your Love

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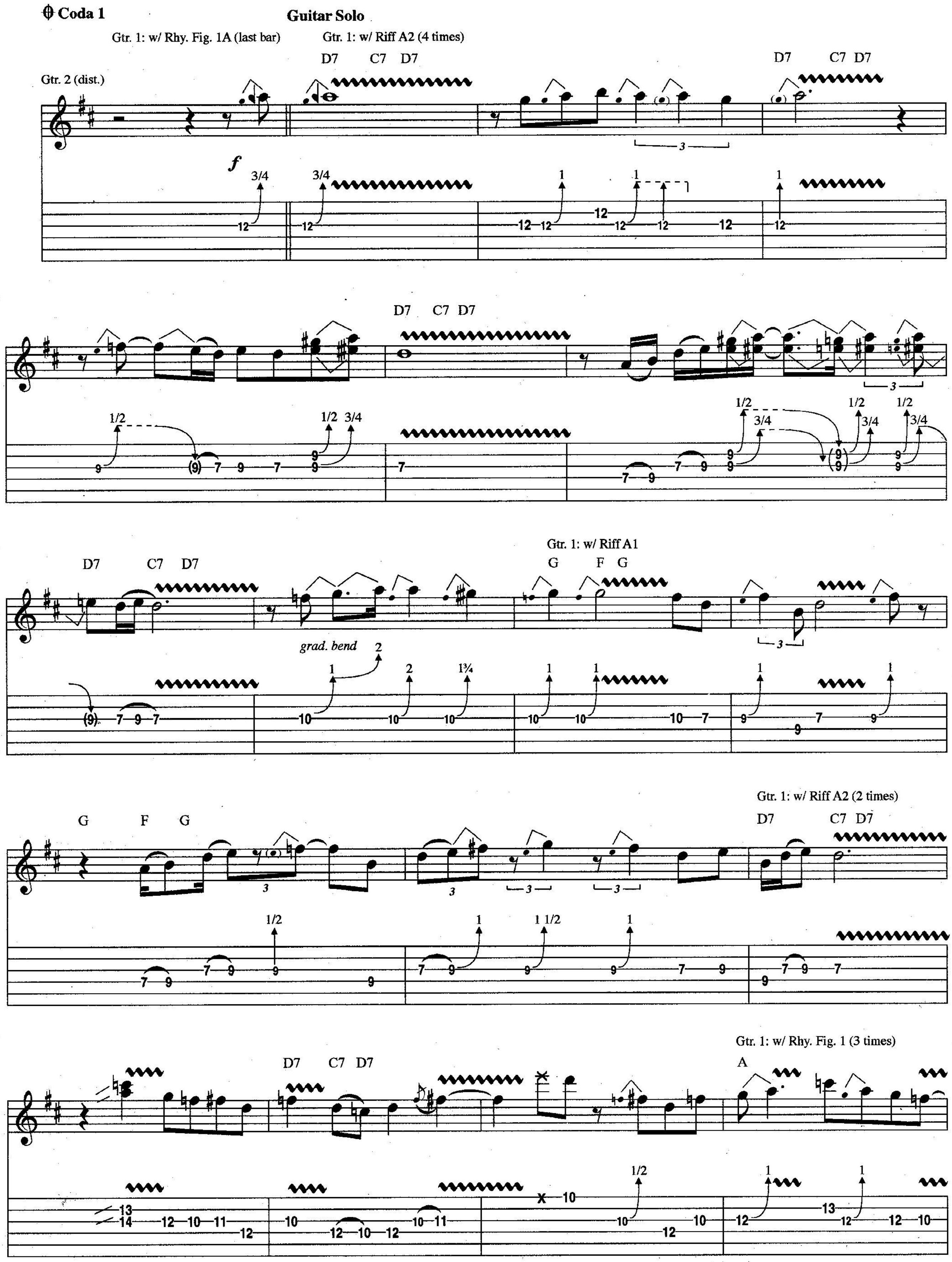

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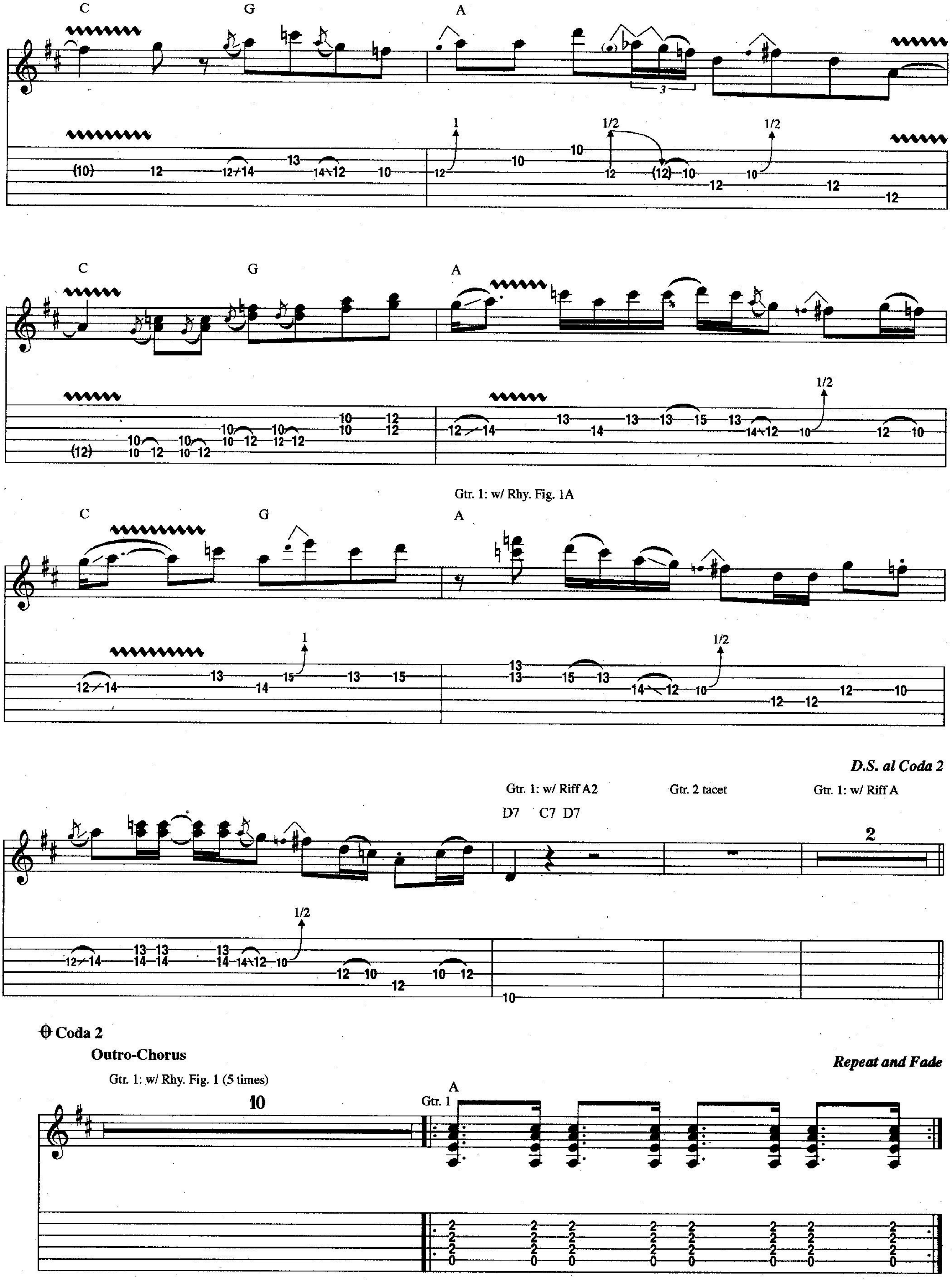
Sunshine of Your Love



"Here I Go Again" Whitesnake

By Dale Turner

In 1984, former Thin Lizzy guitarist John Sykes hooked up with David Coverdale (vocals), Cozy Powell (drums), Neil Murray (bass), Jon Lord (keyboards), and Mel Galley (guitar) to record a few overdubs on Whitesnake's seventh studio album, *Slide It In*. Sykes, who then joined the band on tour, was one of the few—together with Murray and new drummer Aynsley Dunbar—to remain in the Coverdale-fronted lineup for the recording of Whitesnake's self-titled breakthrough album, known mostly for its hits "Still of the Night" and "Is This Love."

But in a surprise move, shortly before Sykes completed his guitar tracks on *Whitesnake*, Coverdale cleaned house again, firing his entire band and the producer. By the disc's April 1987 release, this era of Coverdale's Whitesnake was (mis)represented—both on the road and in music videos—by guitarists Vivian Campbell and Adrian Vandenberg, drummer Tommy Aldridge, and bassist Rudy Sarzo. In the end, Sykes may have got the shaft, but a single listen to *Whitesnake* makes it clear who really deserves props for this multi-platinum smash. Now, let's revisit the disc's #1 hit, "Here I Go Again"—the only track on *Whitesnake* featuring a solo cut not by Sykes but by Vandenberg.

KEYBOARD FOR THE FRETBOARD

"Here I Go Again" opens with an elaborate keyboard passage (or "cheesy keys," if you're not a fan of '80s-era synthesized strings). In the following transcription, this section—which also functions as the song's verse accompaniment—is arranged for guitar. Since keyboard players can play low-register sounds, or even bass lines, with their left hands, and chords and melody with their right hands, adapting keyboard parts to a single guitar can be quite challenging.

ALBUM
Whitesnake
(Geffen)

Here are some general guidelines: First, figure out the song's melody and its basic chord changes. You can do this either by studying the transcription of a piano arrangement—looking at chords in the song's *lead sheet* (an arrangement containing only chords, melody, and song form)—or by figuring it all out by ear. Whatever the case, prioritize the piano's outer notes in your arrangement; find a workable position and string set where you can grab both the bass line and the melody notes comfortably. These outer notes are important because 1) the melody will most likely get buried if it's not placed in the highest register, and 2) for the melody to have the composer's intended effect, its pitches must be voiced over clearly defined root movement of the chords. In some cases, a capo or different tuning (or both) may provide the easiest—and most musical—solution. In other cases, shapes already familiar to you (standard barre chords and their inversions) will do just fine. Once the outer voices are firmly in place, feel free to fill the spaces between them with arpeggios or other guitaristic colors.

In our arrangement, most of the melody notes are placed on the 2nd string, with the bass line landing on strings 5–6. From an arranging and performance standpoint, consider experimenting with a few different "thumb" fingerings to tackle tricky spots like measures 2, 6, and 8 [**Fig. 1A**]; this allows the chord to keep ringing while melody notes sound overhead [**Figs. 1B–C**].

HEAVY METAL DOUBLE STOPS

During his heavy riffing in this song, Sykes complements his pinch harmonics, ballsy vibrato, and dramatic fret-hand slides with crunchy double stops—much like those illustrated in **Fig. 2**. Implying an Am7 chord (A–C–E–G), these moves take notes from A minor pentatonic (A–C–D–E–G), group them in 4ths, and then slide them between scale steps that are two frets apart. This tactic should work well in most minor-key metal riffs.

Figs. 1A–C

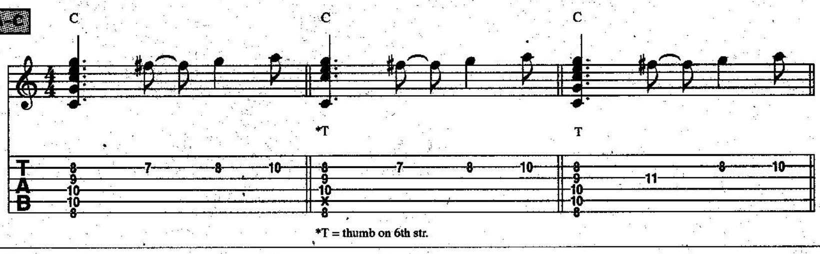
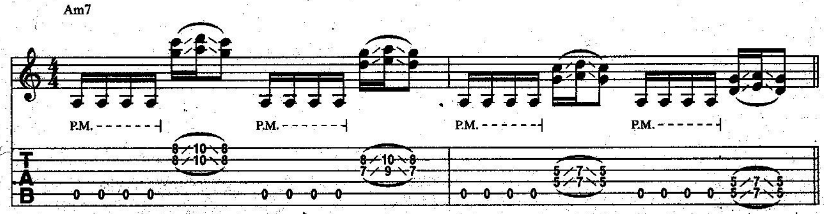
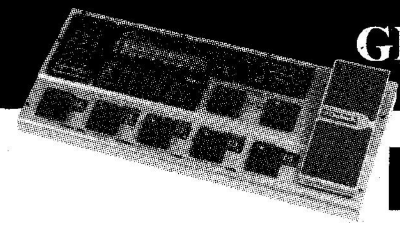


Fig. 2



TONE ZONE

GUITARS 1 & 3: Solidbody
PICKUP/POSITION: Single-coil/Bridge and Middle
GAIN: 1–2
EQ: Bass/Mid/Treble: 8/6/7
GUITARS 2 & 4: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 8/5/6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HERE I GO AGAIN

As Recorded by Whitesnake

(From the Geffen Recording WHITESNAKE)

Transcribed by Adam Perlmutter

By David Coverdale and Bernie Marsden

TRACK 85 ON THE CD

Lyrics

Verse 1
I don't know where I'm going,
But I sure know where I've been.
Hanging on to the promises
In songs of yesterday.
And I've made up my mind,
I ain't wasting no more time.
But here I go again,
Here I go again.

Verse 2
Though I keep searching for an answer,
I never seem to find what I'm looking for.
Oh Lord, I pray
You give me strength to carry on,
'Cause I know what it means
To walk along the lonely street of dreams.

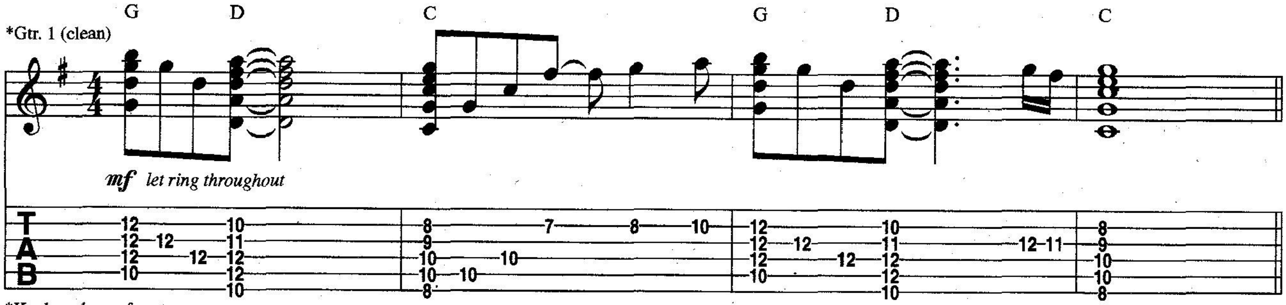
Chorus
And here I go again on my own,
Goin' down the only road I've ever known.
Like a drifter, I was born to walk alone.
And I've made up my mind,
I ain't wasting no more time.

Verse 3
I'm just another heart in need of rescue,
Waiting on love's sweet charity.
And I'm gonna hold on
For the rest of my days,
'Cause I know what it means
To walk along the lonely street of dreams.

Bridge
But here I go again,
Here I go again,
Here I go again,
Here I go.

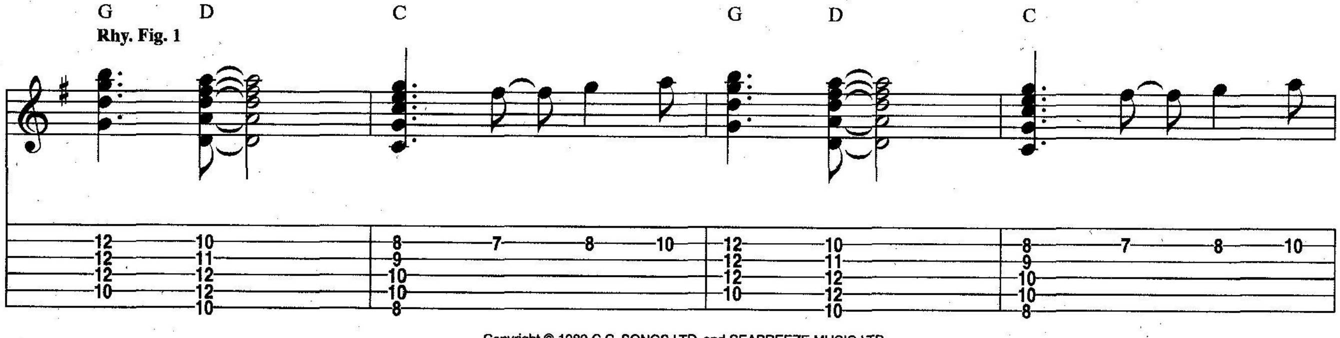
Intro

Moderately Slow Rock ♩ = 92



*Keyboards arr. for gtr.

0:11 **Verse 1**



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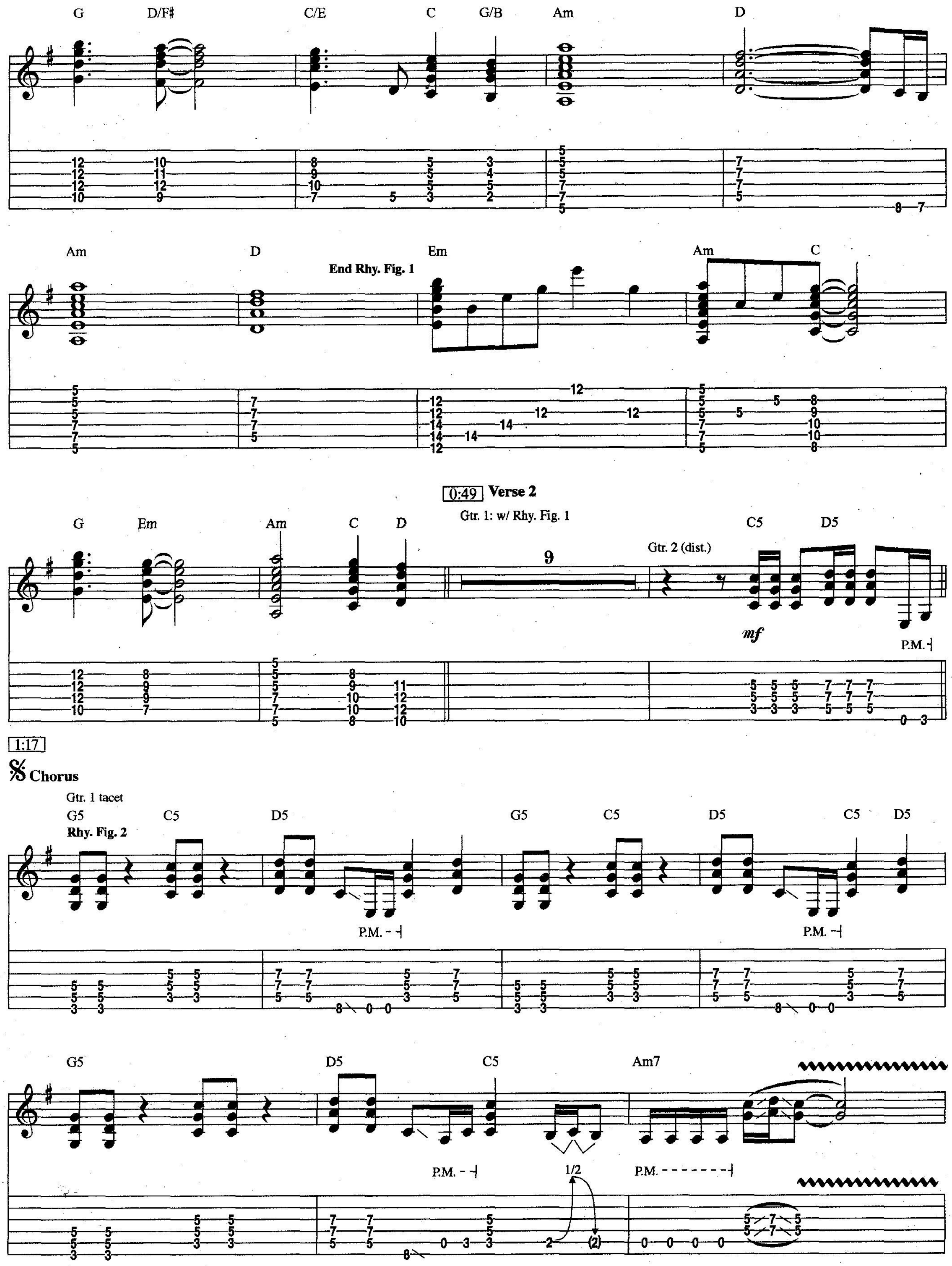
Here I Go Again



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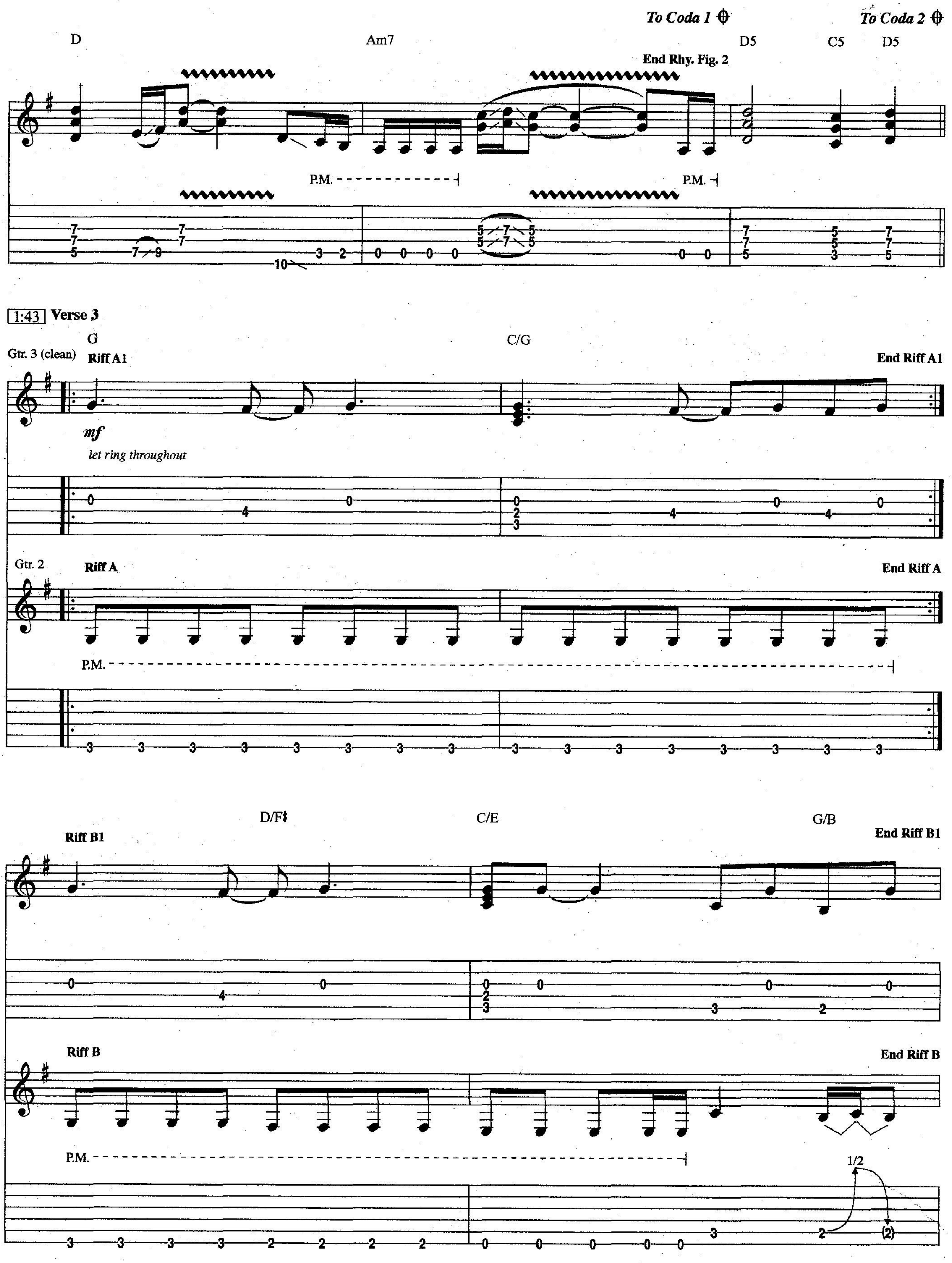

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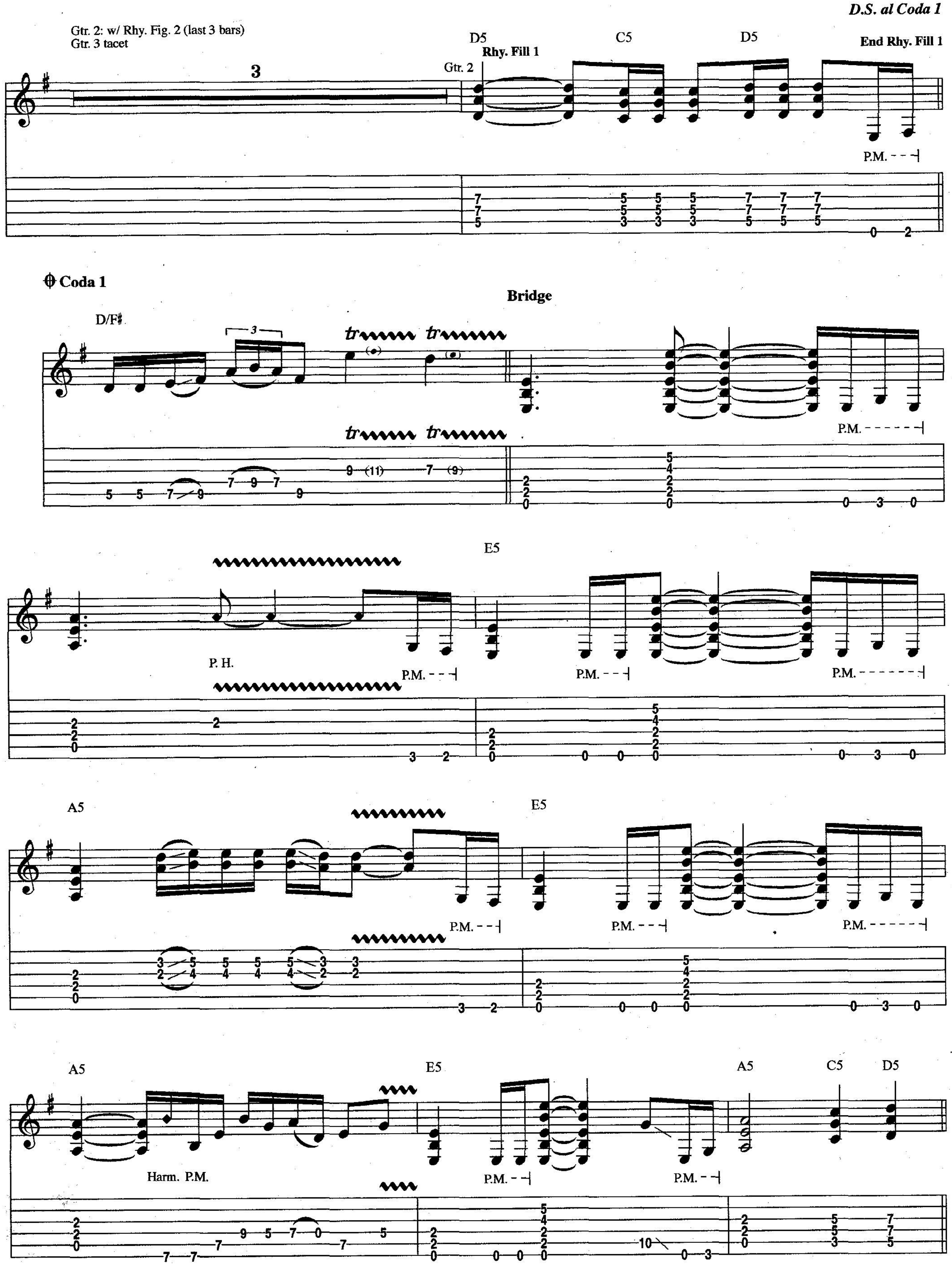

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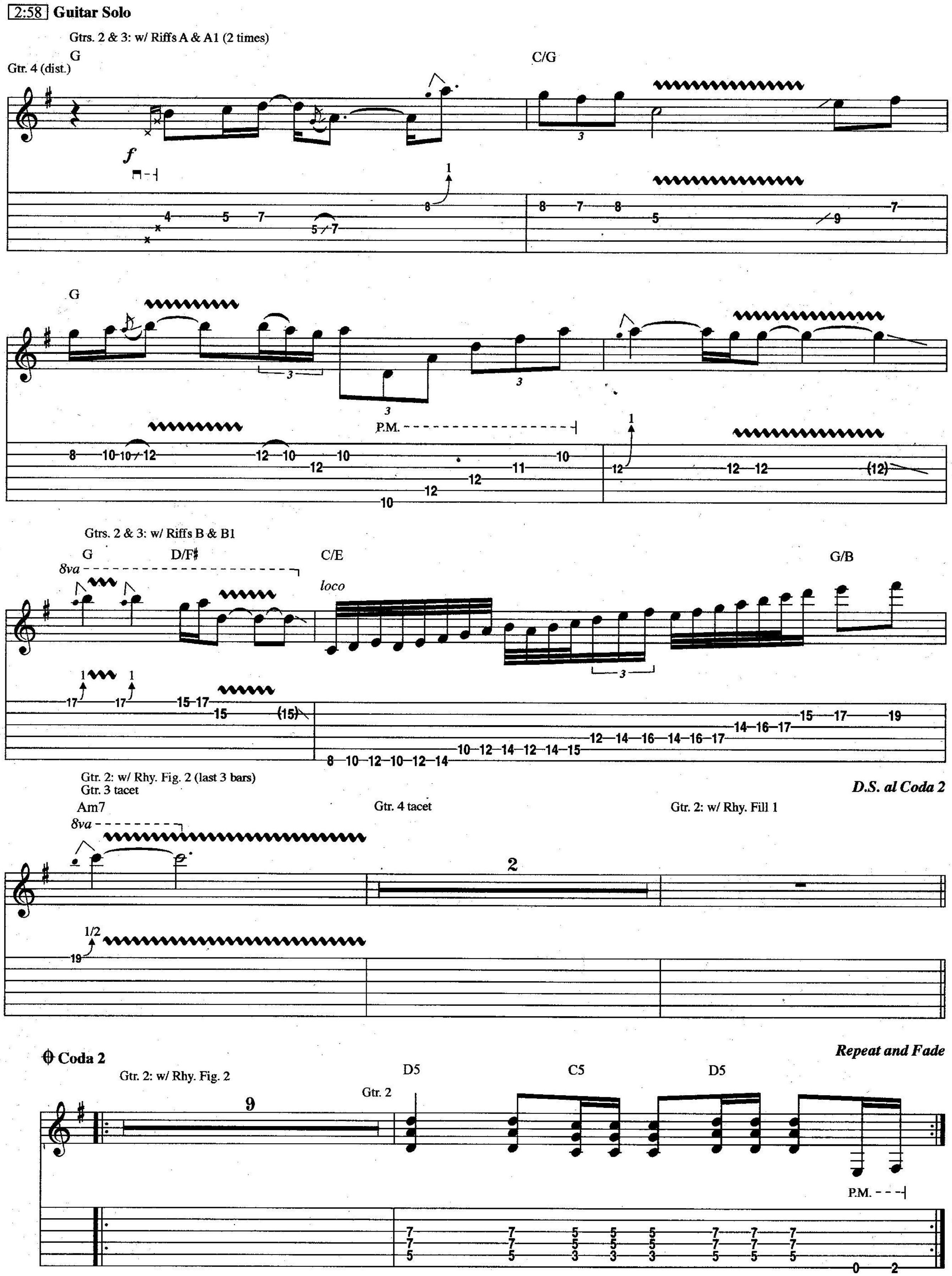


"Don't Know What You Got (Till It's Gone)" Cinderella

ALBUM
Long Cold Winter
(Mercury)

By Douglas Baldwin

With that name and those mid- to late-'80s publicity photos, it's no wonder that Cinderella has been confined to the "big hair" music ghetto. To be fair, though, the band has a bluesy edge à la the Rolling Stones, Aerosmith, and Guns N' Roses; this is evident on "Don't Know What You Got (Till It's Gone)"—once you lift the veil of strings, synths, and reverb, of course. Let's check out this excellent power ballad.

THE PIANO ARRANGEMENT

In our arrangement, the synth intro has been transcribed for fingerstyle guitar. It's always a rewarding task to translate a part from keyboard to fretboard, but this can be tricky. Rather than struggle note by note through the intro's four measures, try beginning with the underlying chord shapes shown in **Fig. 1**. With their four-fingered grips, two-fret stretches, and that wicked second-finger barre in the E/G♯ voicing, these shapes can really put the hurt on untrained digits. First, wrestle with the suggested fingerings. (Note the alternate fingering for A/E.) Then, try playing each chord in sequence for the appropriate number of beats, using a simple thumb-and-fingers pluck. Finally, focus on the picking pattern as you recreate the keyboard intro in full.

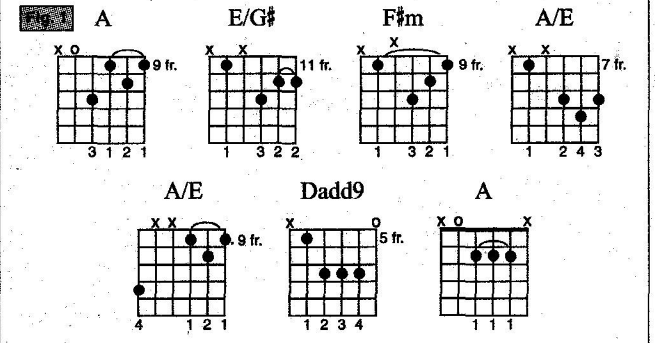
HER ROOTS ARE SHOWING

As the verse kicks in, a strummed acoustic guitar comes to the fore, laying bare the roots of Cinderella's music. A scan of the chords—E, Esus4, F♯m, D, A, Aadd9, and Bm—indicates that this is basic rock fare in the vein of early-'70s Stones. Electric guitars provide subtle support at the pre-chorus with clean arpeggios (Gtr. 3) and long, distortion-driven single-note lines (Gtr. 4). The wide-open sound of the chorus is achieved with Gtr. 4's switch to loud power chords. In contrast, the bridge has the brighter, tighter feel of pop-rock, thanks mostly to the staccato chords assigned to Gtr. 2. This is an important transition in a song of this length, since it keeps the listener engaged.

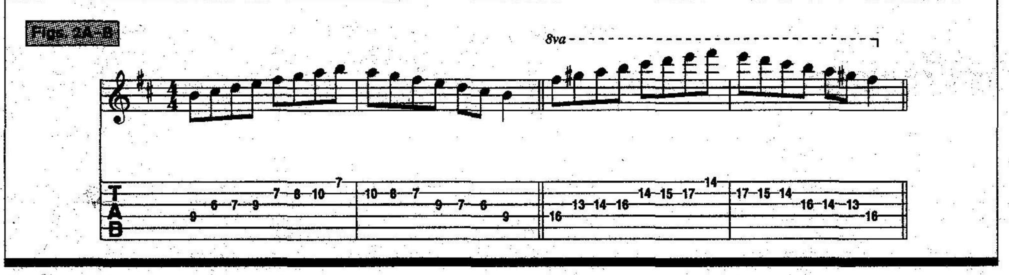
A BLUES-SHRED MORPH

The guitar solo criss-crosses between blues-rock and shred-inflected phrases, sometimes morphing from one to the other in mid-passage. Less distortion and less hammering and pulling might position the solo in the classic-rock territory of Joe Perry or Slash; conversely, a few more frantic notes and scalar runs would place it in the camp of George Lynch or Paul Gilbert. The opening contains a blues-based phrase in B minor pentatonic (B–D–E–F♯–A), while the second phrase, beginning on the solo's second Bm chord, fleshes out the scale with B minor's 2nd degree (C♯), using a more shred-style fingering (i.e., more 4th-finger activity). These moves suggest the B natural minor scale, used explicitly over the third Bm chord—note the G natural at the end of the first beat of this measure. Adding another dose of shred to the solo, an F♯ minor scale is used atop the third F♯m chord. For your convenience, the B and F♯ minor scales are shown in **Figs. 2A–B**, respectively.

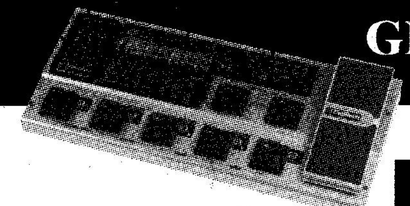
Fig. 1



Figs. 2A–B



TONE ZONE
GUITAR 3: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 2
EQ: Bass/Mid/Treble: 4/5/6
FX: Chorus
GUITARS 4 & 5: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 7
EQ: Bass/Mid/Treble: 4/7/4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DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)

As Recorded by Cinderella

(From the Mercury Recording LONG COLD WINTER)

Transcribed by Adam Perlmutter

Words and Music by Thomas Keifer

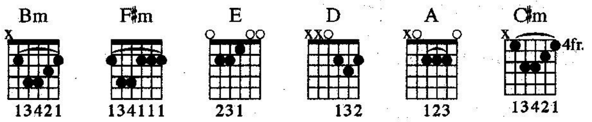
Lyrics

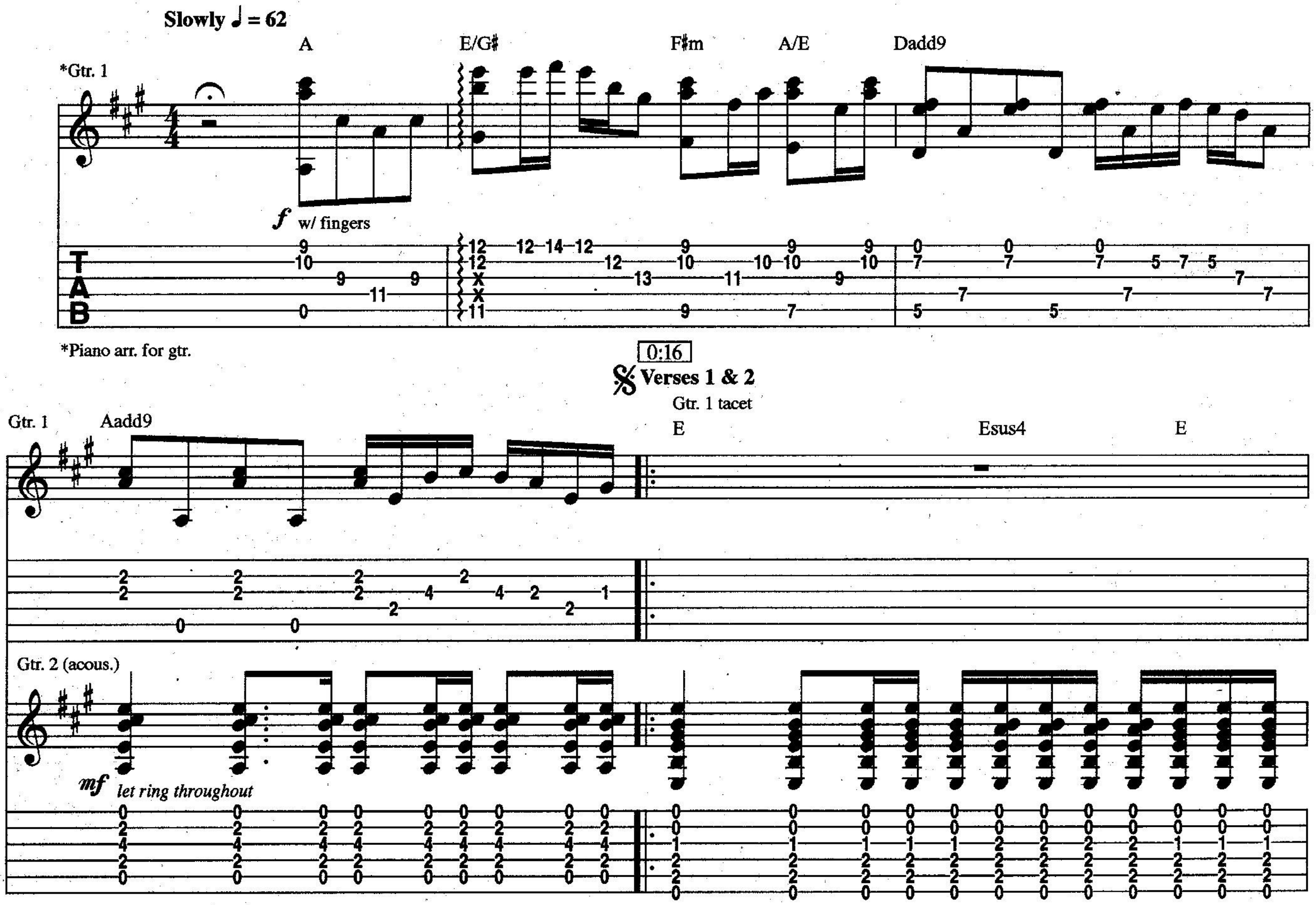
Verse 1
I can't tell you, baby, what went wrong.
I can't make you feel what you felt so long ago.
I'll let it show.
I can't give you back what's been hurt.
Heartaches come and go
And all that's left are the words.
I can't let go.

Pre-Chorus
If we take some time, think it over, baby.
Take some time, let me know
If you really wanna go.

Chorus
Don't know what you got till it's gone.
Don't know what it is I did so wrong, oh.
Now I know what I've got, it's just this song.
And it ain't easy to get back, takes so long.

Verse 2
I can't feel the things that cause you pain.
I can't clear my heart of your love,
It falls like rain, ain't the same.
I hear you calling far away,
Tearing through my soul,
I just can't take another day.
Who's to blame?





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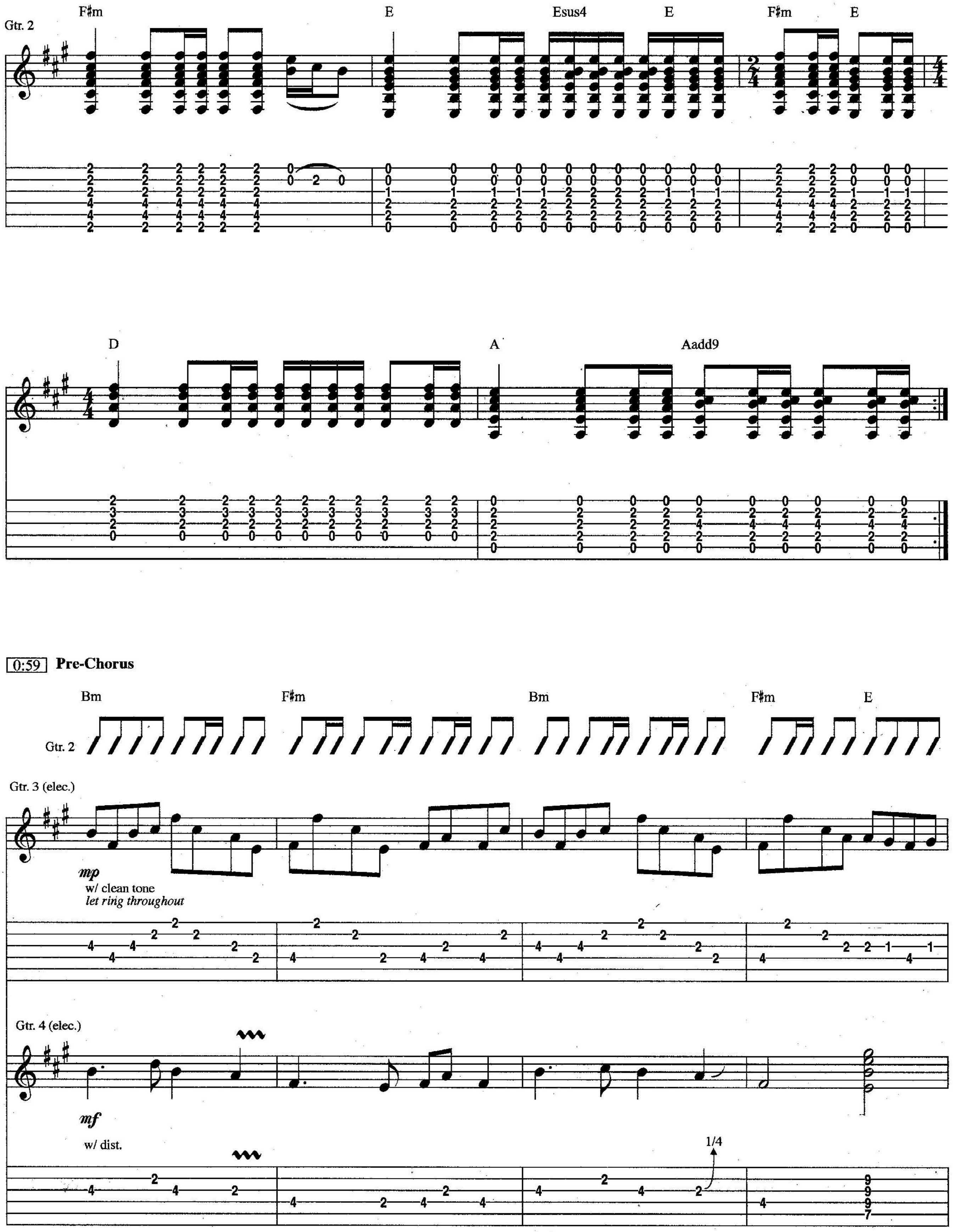

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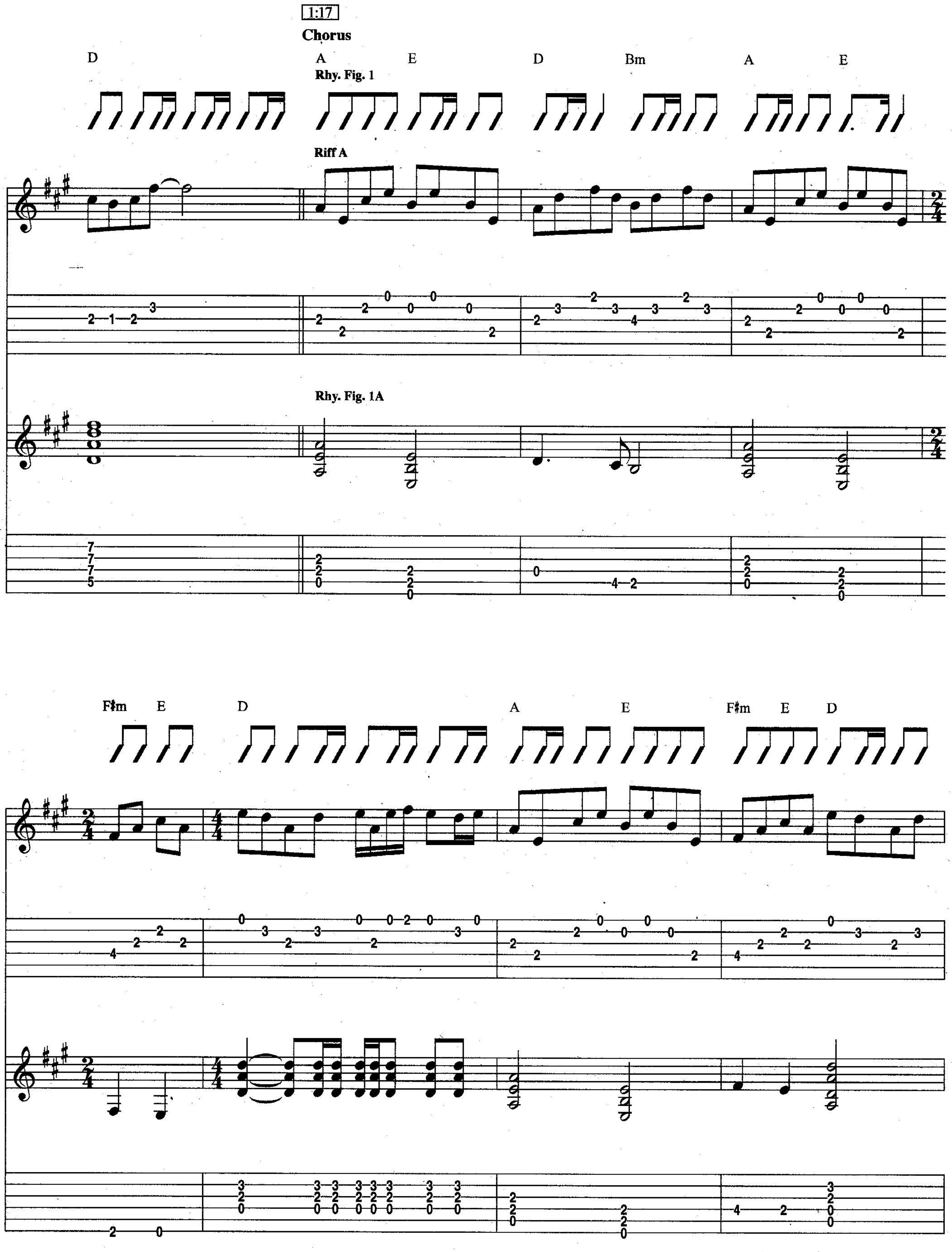

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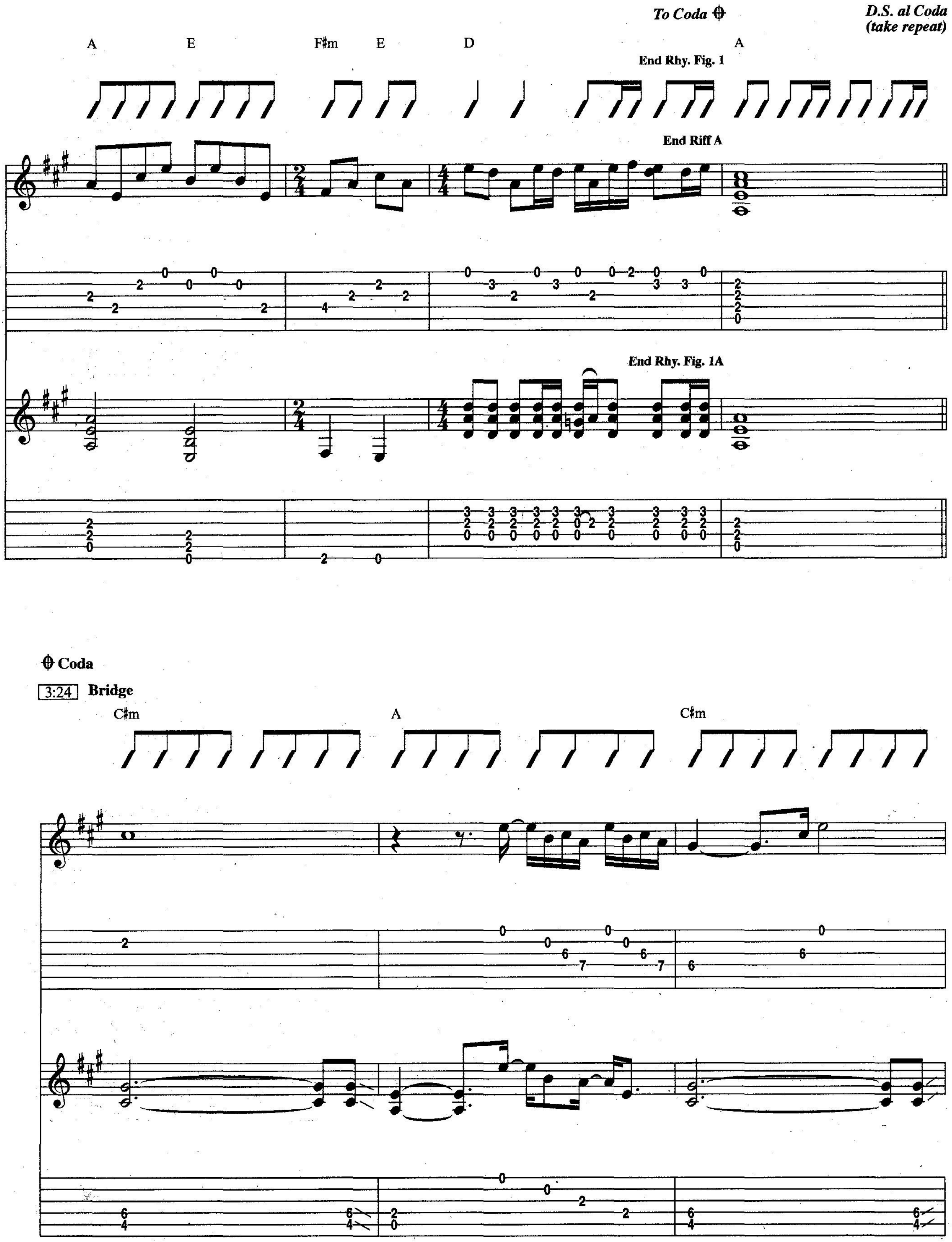

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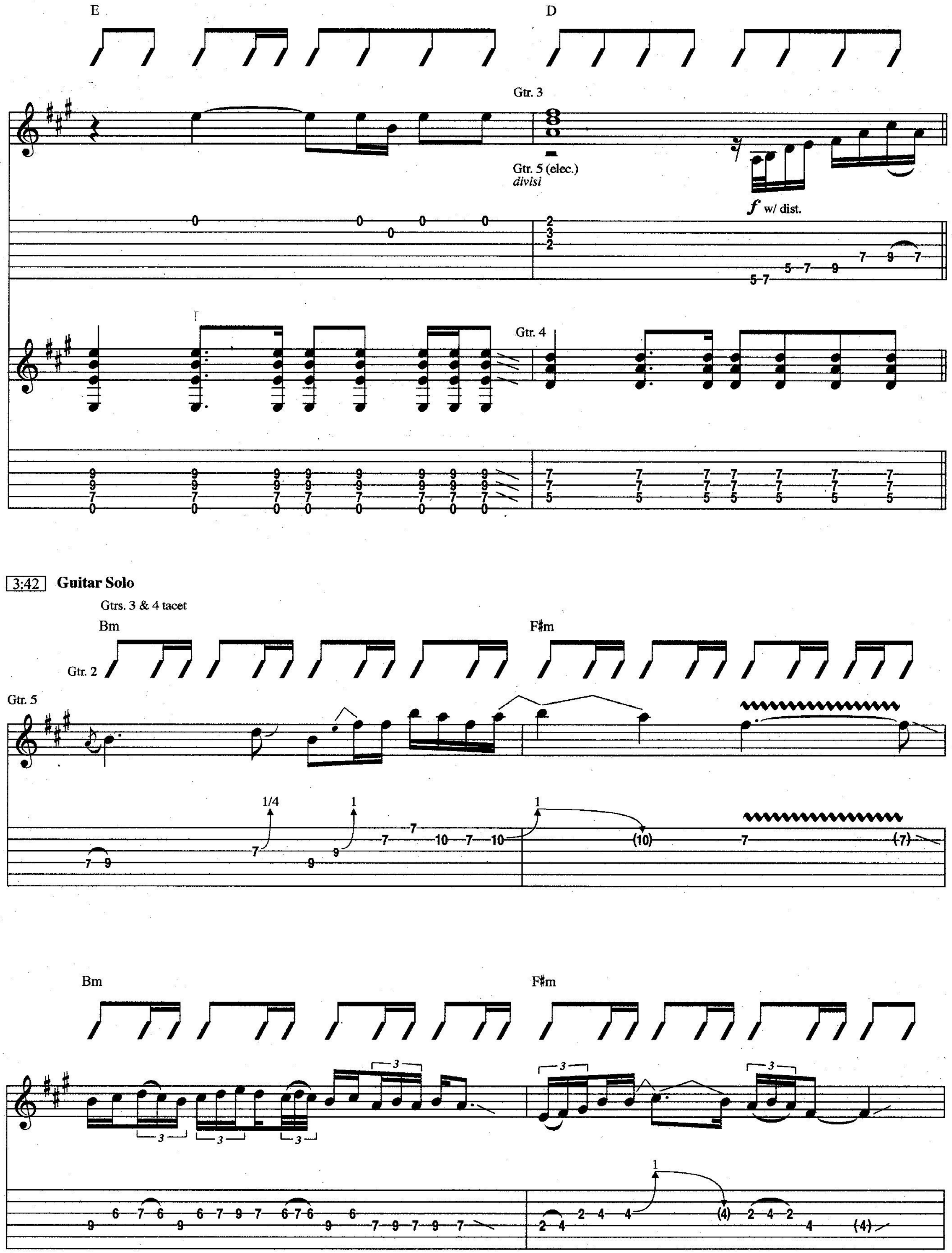

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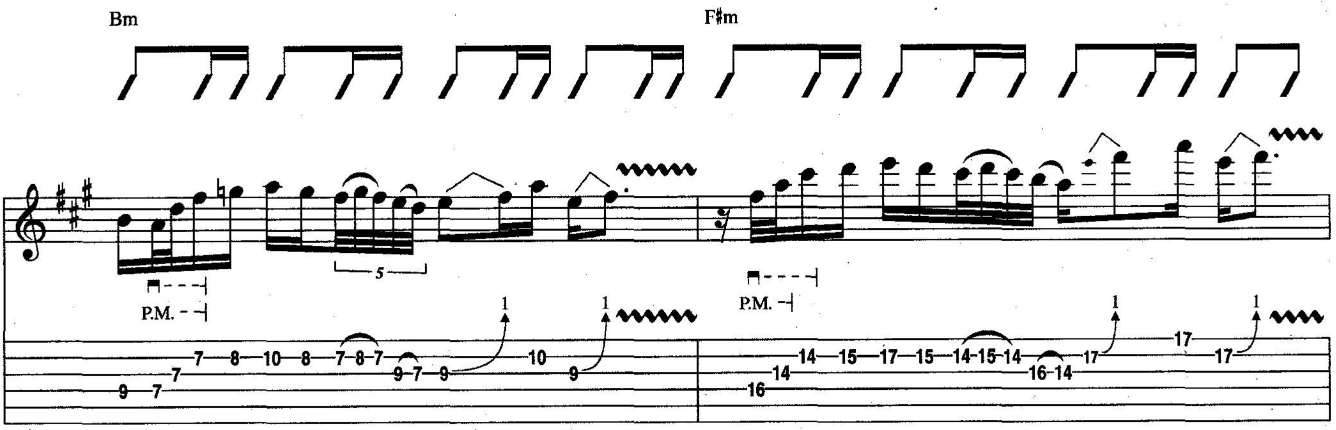
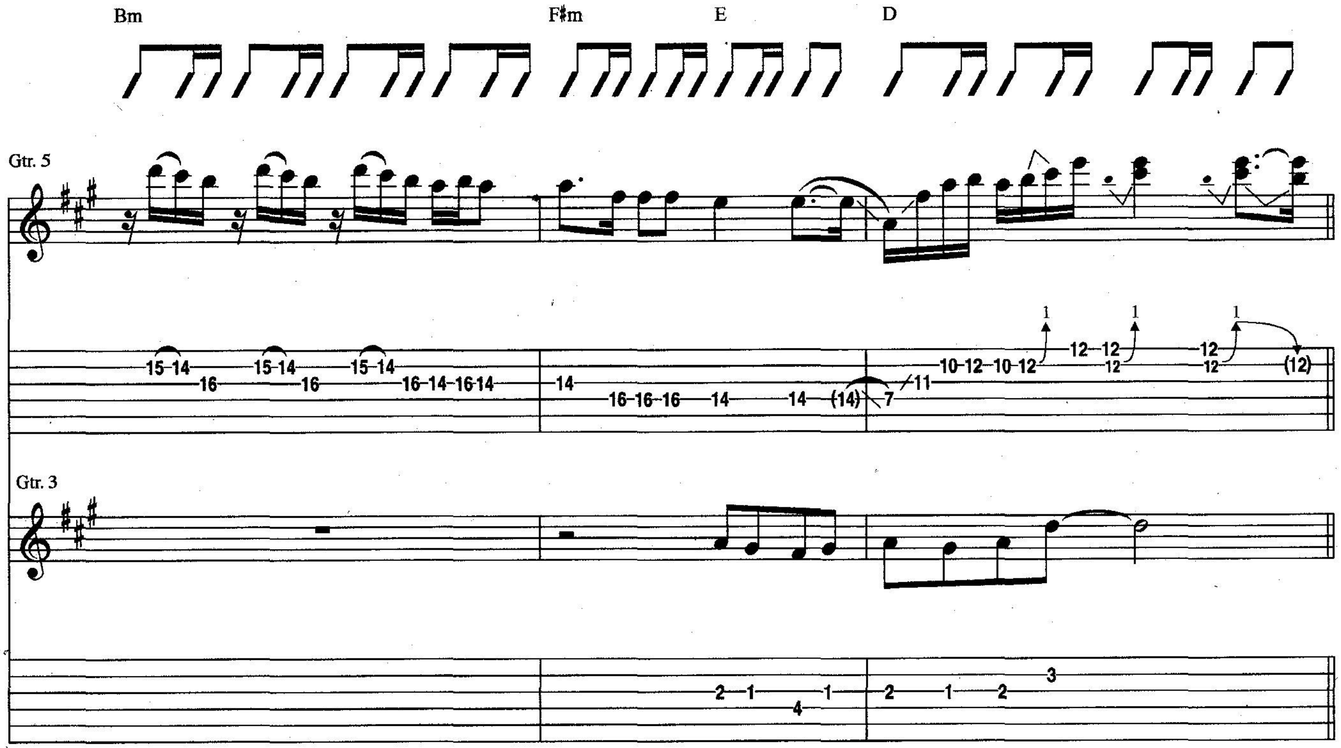
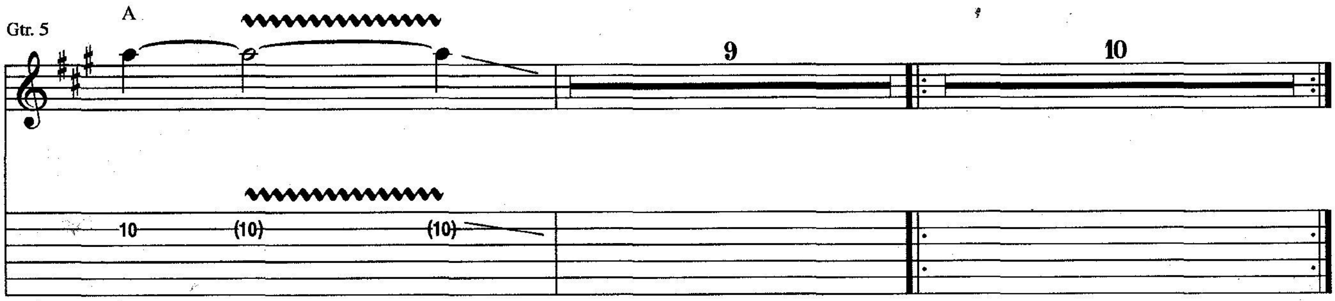




4:14 **Outro-Chorus**

Repeat and Fade

Gtrs. 2 & 4: w/ Rhy. Fig. 1 & 1A
Gtr. 3: w/ Riff A

Gtr. 5 tacet

Gtrs. 2 & 4: w/ Rhy. Figs. 1 & 1A (till fade)
Gtr. 3: w/ Riff A (till fade)